



THE · GRAPHIC DRAWING · BOOKS

BOOK · ONE



THE · PRANG · COMPANY

NEW YORK · CHICAGO · BOSTON · ATLANTA · DALLAS

SUGGESTIONS TO TEACHERS

General Plan

Book One of the Graphic Drawing Book series presents the subject of Art Education through the following topics: nature, landscape, animals and the human figure, design and construction, color theory and picture-study through masterpieces. The lessons are so classified that they may be presented as they appear in the book, or they may be changed about and adapted to any course of study. It is suggested that the making of a color chart, a model of which is given on page 2, be used as the final exercise of the year, as more satisfactory results will be attained, if the children have had a year's experience in handling mediums. Full directions for carrying out the work will be found on page 1.

The blank pages in the book are to be used for mounting the best examples of the pupils' work.

Nature Drawing

Pages 3, 5, 7, 36 and 39 suggest a variety of subject matter for nature drawing. If cat-tails are not obtainable in a particular locality, other growths of simple line and large masses may be substituted. Grasses, grains, sedges or even some large seed-pods might be used. Where it is possible, two mediums—crayon and the brush and color—have been illustrated. One page in the drawing book may easily mean a week's practice from similar material, in school. Paper-cutting, such as is presented on page 5, is an excellent way to study nature forms, and is one of the best solutions of the ever present problem of "occupation" work. Full directions for flower painting are given on page 40. Use the flower that is native to your locality, and one in which the children are interested.

Landscape Effects

Pages 19, 32 and 34. The introduction to landscape should be accomplished through paper-cutting. Colored papers are a necessity here. If a sufficient variety of colored construction papers are at hand, some really beautiful and decorative effects are possible, that are entirely within the ability of first grade children. Landscape effects cut from colored papers are more suitable for the decoration of calendars, book-covers, Christmas cards, etc., than pictorial effects obtained by the use of water color. Page 19 gives full information as to the handling of water color for this work.

Figure and Animal Drawing

Pages 9, 11 and 13. The interest of children in cats and kittens is never ceasing. Some one's pet kitten, or the "school cat" may be induced to pose for the lesson. Two mediums are illustrated on page 9. Paper cutting of the shapes of cats may also be given. Black paper used at Hallowe'en for this exercise will be of unusual interest. The stick-laying exercise on page 11 should be done from pictures. One large picture of an interesting animal may be hung from the blackboard moulding, and the children may occupy themselves in laying the shape with sticks. Page 13 is eloquent in suggestion. Bogus or gray paper, white chalk, black crayon and a suitable "pose" will insure the success of this lesson. It might also be given as a blackboard exercise.

(Continued on Page 3, of cover.)

THE
GRAPHIC
DRAWING BOOKS

350

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

NC 620
P87

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.

2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.

3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

A PRACTICAL COLOR THEORY

Color Chart No. 1

To the Teacher

The Color Charts in this series of books present a color theory which will be found of the greatest assistance in establishing color standards and color harmonies. The Charts may be duplicated by the pupils or they may serve as standards of technical color, to which the various exercises in design and color may be referred. The making of a Chart, after the model on page 2, may be easily accomplished by children completing the first year of school, as it involves only the laying of even washes of yellow, red and blue. Water color is the best medium for such work; but in case water colors are not available, the children may, with colored crayons, try to lay even tones of color, matching in strength the colors given in the Chart. The teacher should herself prepare a Chart, following the directions given below.

The Color Chart

If we place a glass prism in the sun so that a ray of light passing through the prism is thrown on a white or black surface, we shall see upon that surface the rainbow series of colors. Each color at its greatest strength or intensity is called the standard, or normal of that color; and these standards, together with the intermediate colors seen between them, we try to represent in the Color Chart. In dealing with paints and dyes, we find that there are three colors which are the basis for all other colors. These three, yellow, red and blue we call primary colors, because they are in themselves elements and cannot be produced by mixture.

To Lay Washes of the Three Primary Colors

1. Moisten the three cakes of primary colors by dropping with the brush several drops of clear water on each cake.

2. While this is soaking, prepare a sheet of 9x12" white drawing paper by securing it with pins or thumb tacks to a drawing board, or to stiff paste board. Hold the board at a slant, allowing it to rest against the desk or table at which you work.

3. Fill your brush with yellow color, directly from the cake. Beginning at the upper left hand corner of your paper draw the brush across to the right, for a distance of about four inches. Hold the brush at right angles to the paper as you work. Dip into the water and then into the cake, saturating the brush with color again, and make a second stroke, joining the first. Repeat the process until a 4-inch space has been filled with a clear, even wash.

4. In the same way make washes of red and blue.

5. On manila paper draw a rectangle, $1\frac{1}{2} \times 2\frac{1}{2}$ inches and cut out this shape. The opening is called a "finder."

6. On another piece of manila paper, draw with compasses, or trace from a round surface, a circle $1\frac{1}{2}$ inches in diameter. Cut out this circle, making a round finder.

7. Place these finders over your washes of yellow, red and blue, being sure that the washes are perfectly dry. Move them about until even portions of the washes are found. Draw lines around the openings and cut out the shapes.

8. Upon a sheet of 9" x 12" white drawing paper draw a circle about $4\frac{1}{2}$ " in diameter. Within this circle paste the small circles of yellow, red and blue, as shown on page 2. Add a marginal line.

Note. In giving this work to primary children the finders would have to be prepared by the teacher; also the large circle enclosing the color circles would have to be drawn by the teacher, or traced by the children from a pattern prepared by the teacher. All the other work of the Chart, including the lettering, should be done by the children, after sufficient practice in laying the washes has been given.



PRIMARY COLORS



YELLOW



RED



BLUE



Pictures of Cat-Tails: You can draw pictures of cat-tails with a brush or with crayon. Begin with the stem. Draw a firm, direct stroke, like Fig. 1. Then with darker color, draw with one stroke the left side of the head (Fig. 2). Then add the leaf, beginning at the top (Fig. 3). Fig. 4 shows the picture made with brush and water color. Fig. 5 shows the picture drawn with crayon.

**Elm.****Poplar****Oak.****Willow.**

Shapes of Leaves: Bring leaves to school. Cut their shapes from cream manila paper. Cut shapes as large as the leaves. When you have cut six different shapes, choose the best one, and mount it on gray manila paper. Use paste only at the top and at the stem. Have you another shape that you would like to mount? Let us make a collection of leaf shapes.



Fruits of the Garden: Here are some fine large vegetables. Can you tell their names? What is it that tells you what vegetables they are? You know that they are beautiful in color though you see them here only in gray.

From vegetables that some one will bring, paint and draw some pictures in color.





A Cat and a Kitten: If we give Pussy some milk to lap, she will stay quite still while we paint her picture. Use a gray wash and paint first the shape of her head. Then paint the body, tail, legs, and paws. Can you make fine lines for the whiskers?

Draw with black crayon a kitten at play. Begin with the head. Notice in the picture on this page which way the strokes go.



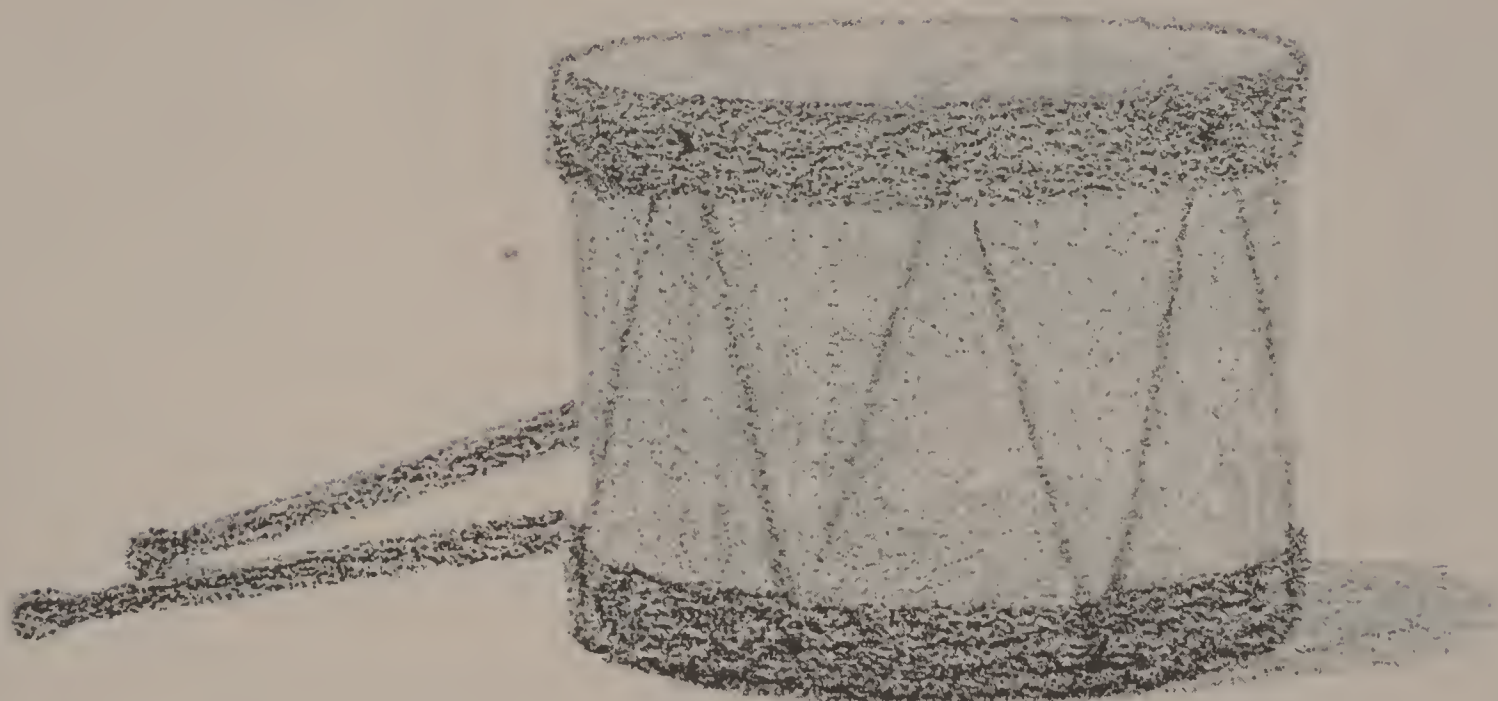
Stick Laying and Skeleton Drawing: Watch a boy when he is standing. Watch him as he runs. Then lay sticks to show how he looks. Draw a picture of the sticks. From a picture of an animal, lay sticks to show the shape. Draw the shape with black crayon on gray paper.



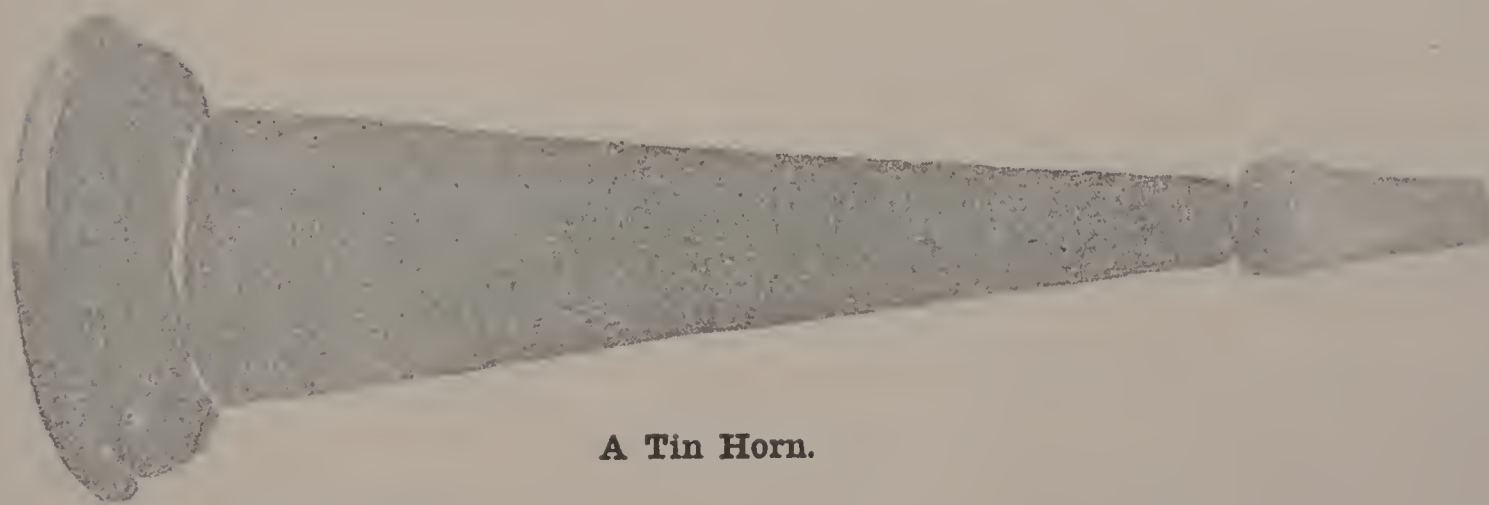
Drawing From the Figure: Ruth has brought a toy balloon to school. What a pretty color it is, and how lightly it floats in the air! Shall we draw Ruth's picture, as she holds the balloon by the string? Stand still, Ruth, and look up at the bright ball. We will use black crayon, white chalk, and one bright color for the balloon and your hair-ribbon. These colors will look well on gray paper.



A Sled.



A Drum.

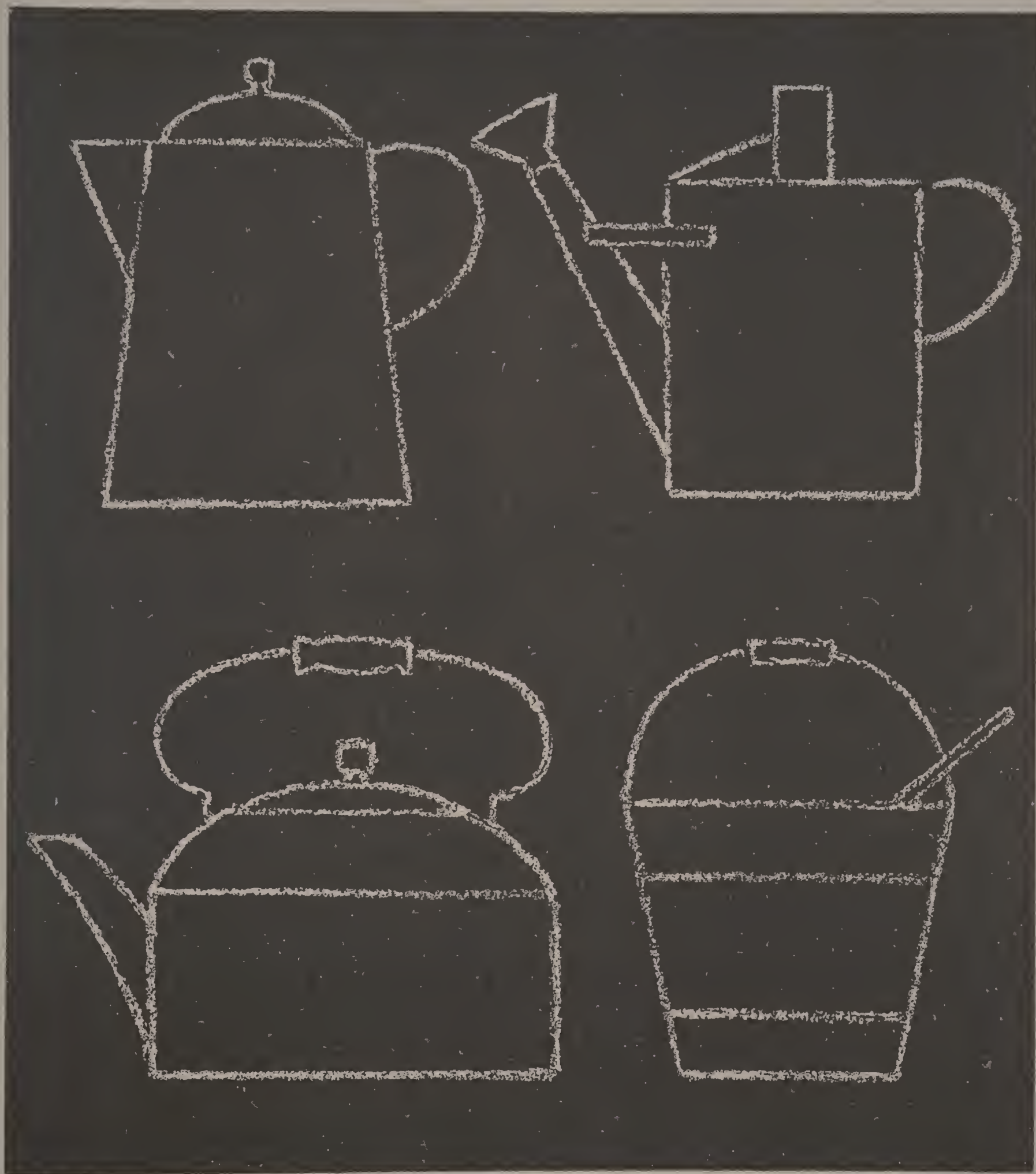


A Tin Horn.

Pictures and Shapes of Toys: Bring your favorite toy to school. Your teacher will arrange toys for you to draw or paint. Some toys may be drawn with brush and ink; others with brush and color; others with colored crayon.

A drum may be drawn on tinted paper with white chalk, red and black crayons. A tin horn may be drawn on white paper with gray wash. A sled may be cut and folded from red paper.

Cut shapes of other toys that you remember. You can make a folder, or a booklet, and paste your toy shapes in it.



Blackboard Drawing: You will enjoy making pictures of objects on the blackboard. Choose a large object such as a watering-pot, a coffee-pot, a tea-kettle or a pail. Draw the shape of the largest part first. Then draw the handle, cover or spout, to finish the picture. Your drawing should show, truthfully, the height, width and shape of the object.

FIRST STEPS IN LANDSCAPE PAINTING

To the Teacher

Landscape painting is the pleasant guise under which masquerade many exercises that might otherwise degenerate into drills. It is not for the sake of landscape painting that we present to little children such exercises as appear on page 20. It is rather for the sake of the color knowledge gained through the handling of a wet color medium. Colored crayons are satisfactory drawing mediums; but the blending of colors, the mixing of two colors to produce a third, can best be taught by the use of water colors. In the gaining of this definite knowledge, it is necessary for children to understand how to moisten dry color cakes, how to handle the brush, how to spread washes and how to blend colors in three ways: (a) by mixing in the palette, (b) by blending in the brush and (c) by dropping one color upon another, on paper. This may all be accomplished by means of exercises included under the head of landscape washes.

Materials for Work

For this work each child should be supplied with a good three-color box; a No. 7 brush; a shallow cup or pan for holding water; a sponge or soft cloth for cleaning the box; manila or practice paper; and a stiff piece of cardboard or trunk-board, about 10" x 14" to serve as a drawing board, so that the work may be done upon a surface more slanting than the surface of the desk.

To Lay a Water Wash

Teach the handling of the brush in putting on a water wash, using 6" x 9" manila paper. Fill the brush with water and start at the upper left corner of the paper, working with the side of the brush and carrying the strokes across to the opposite corner. Take more water and repeat this horizontal stroke, working across and down the paper until the whole surface is evenly wet.

To Lay a Sky Wash

While the water wash is drying a little, moisten the blue cake of color with a few drops of water, and fill the brush with wet color. Transfer this to the moist paper, and with exactly the same movement used in applying the water wash, cover the entire surface of the paper with a wash of clear blue. This may be interpreted to the children as a picture of the clear blue sky.

To Blend Yellow and Blue Color in the Brush

Clean the brush thoroughly. Drop some clean water on the yellow cake. Fill the brush with yellow color; then dip it into the still wet cake of blue. The colors (yellow and blue) will blend in the brush. While the sky wash is still moist, place the "loaded" brush on the paper, a little above the middle. Carry the stroke of green across the paper, working across and down, as before. If the color is too yellow, add blue; if too blue, add yellow. Work to the bottom of the paper, adding more water to the cakes and more color to the brush, as necessary.

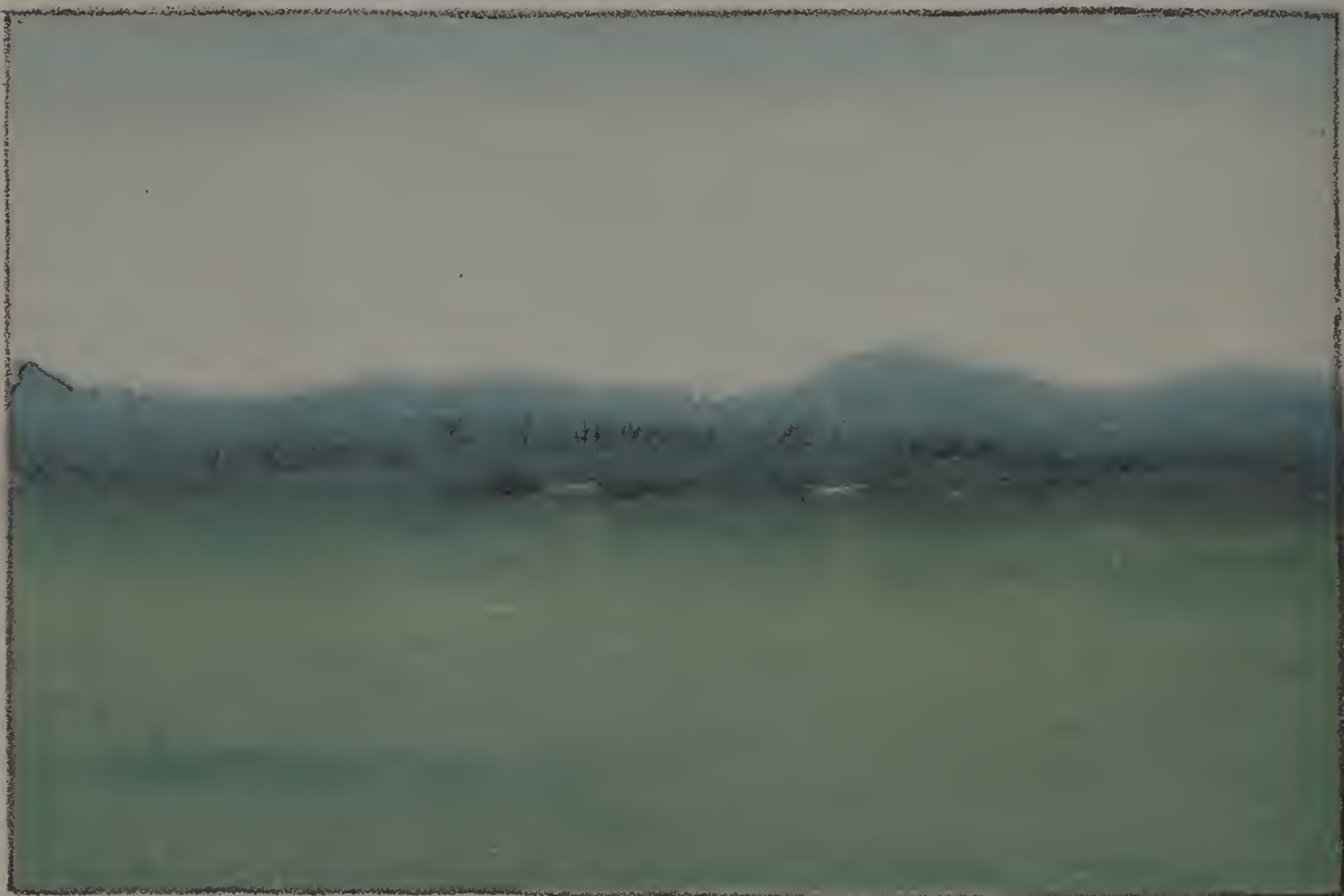
Compare results with Fig. 1, on page 20.

To Paint an Effect of Distance

When the children have learned to spread a wash of clear blue for the sky and to paint a foreground of green, their next step should be the expression of distant trees or "distance." The paper is covered with a water wash as before and the sky wash is added. This sky wash may now stop at or a little below the sky line. When this wash is almost dry fill the brush with strong blue color direct from the cake adding a little yellow, to obtain a blend of dark blue-green. With a vertical movement of the brush paint in the tree masses. Then add the foreground with horizontal strokes, using more yellow with the blue, to obtain a lighter effect. Compare the result with Fig. 2, page 20.



1.



2.

THE BLUE SKY AND THE GREEN FIELD



BY SPECIAL PERMISSION METROPOLITAN MUSEUM NEW YORK

REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

THE TWO SISTERS

BOUGUEREAU

PICTURE STUDY: THE TWO SISTERS

By William Adolphe Bouguereau

In Other Lands

Far away and across the sea from America are other countries, where people live and work and where children laugh and play and go to school, just as you do here. It may be that your fathers and mothers have come from those countries, or that they have traveled in them. If this is so, they have probably told you many stories of what they saw. The people, perhaps, spoke a different language from ours, and wore clothes that are not at all like the clothes that we wear. In one country, far up in the cold North where it is winter all the year round, the clothes of the people are made of the skins of animals. The people have no sheep to give them wool, no cotton-fields in which to grow cotton, and no mills or factories to make cloth. Have you seen pictures of people dressed all in fur, and do you know what these people are called?

Brittany Peasants

There is another country, not so far away, where the seasons are much like ours. In summer time the sun is warm and bright, and the people who live in the country can go without shoes, if they like. This beautiful country is called France. Different parts of France have special names, just as different parts of America are called Canada, or Mexico, or different states are called Minnesota or Massachusetts. One of the parts of France is known as Brittany, and it is in Brittany that the two sisters lived whose picture you see on page 21. In France the people who live on farms in the country are called peasants. If you hear people talking about Brittany peasants, you will know that they mean farmers and their families, who live in a certain part of France.

The Two Sisters

The "big sister" in the picture is about sixteen years old. She wears a white cap or bonnet, like other girls of her age in Brittany. Her white waist, black bodice and red skirt look neat and trim, and she is wearing a striped apron, to keep her dress clean. You can see that it is summer time because the grass is soft and green, and the trees throw cool shadows across the sunny places in the woods. Would you not like to go barefoot in such a pleasant spot as this? Perhaps the little girl is tired from her long walk, for she seems glad to cuddle close in her sister's arms. She has an apple, which we feel sure she will eat, very soon, and she wears a gay little red cap and a blue dress, with sleeves of a different color. The older girl folds her arms around her chubby little sister, and locks her fingers tight, as though she were holding something very precious. How happy and contented both of the sisters look!

The Artist

The artist who painted this picture lived in France, also, and was much beloved and honored in that country. His name was William Adolphe Bouguereau (pronounced bö-grō). He was born in 1825 and died in 1905.



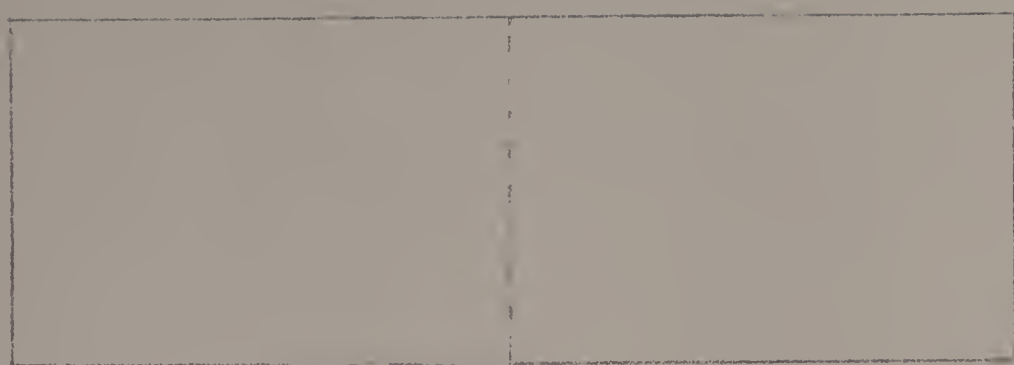
PORTRAIT OF MISS BOWLES.

Sir Joshua Reynolds.

Picture Study: There was once a man who could paint pictures of people so well that he became famous. His name was Sir Joshua Reynolds, and he was an Englishman who lived more than a hundred years ago. He must have been very fond of children, for his pictures of them are so fine that he is often called "The Children's Portrait Painter". He painted children of all ages, and his pictures show them at play with their pets, in the woodlands and parks, or at home with their parents.

The picture of this page is called the "Portrait of Miss Bowles". It tells us that children of that day were just like the children that we know now. They loved their pets, just as you do, and probably were anxious for them to "have their pictures taken". We can imagine little Miss Bowles hugging her puppy while the kind Sir Joshua worked at her portrait. How pleased the little girl must have been to find that the artist had painted the puppy's picture, too!

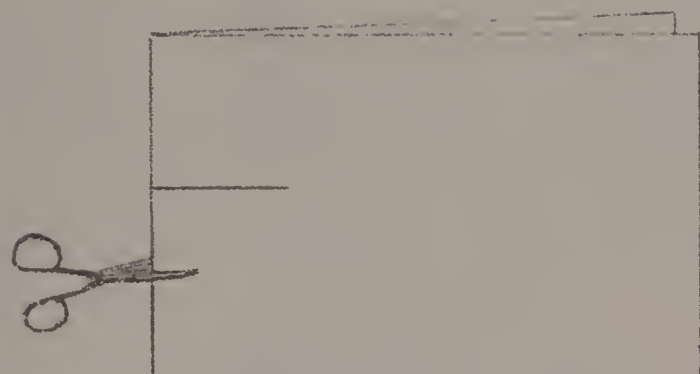
Look at the picture closely and see how much it tells about the little girl who lived so long ago.



6"x2" Heavy White Paper Folded on Short Diameter

2

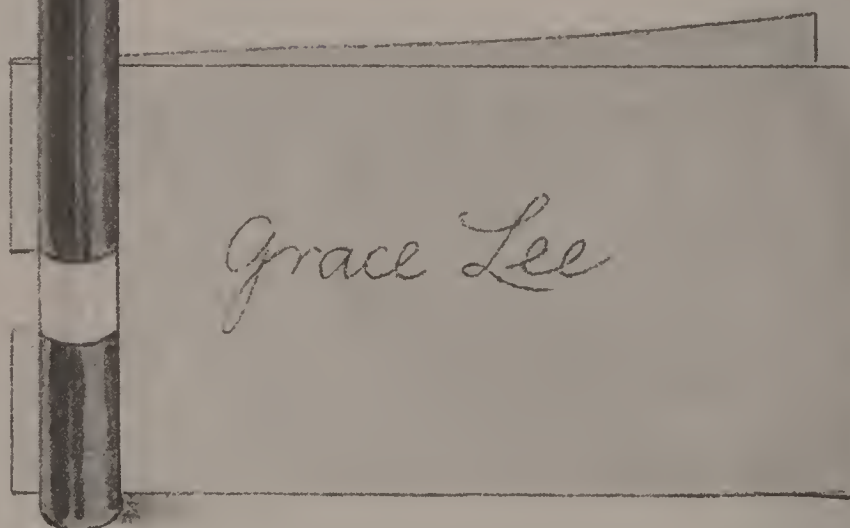
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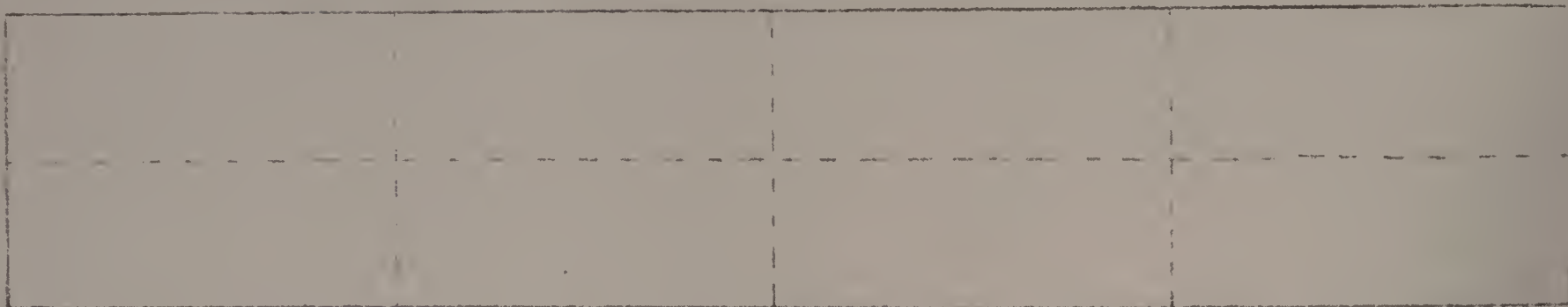
Cuts for Candle Holder



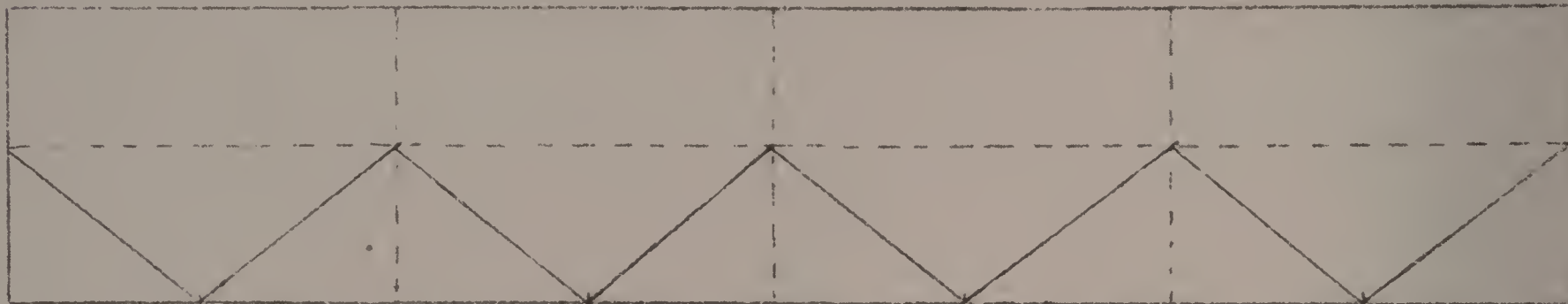
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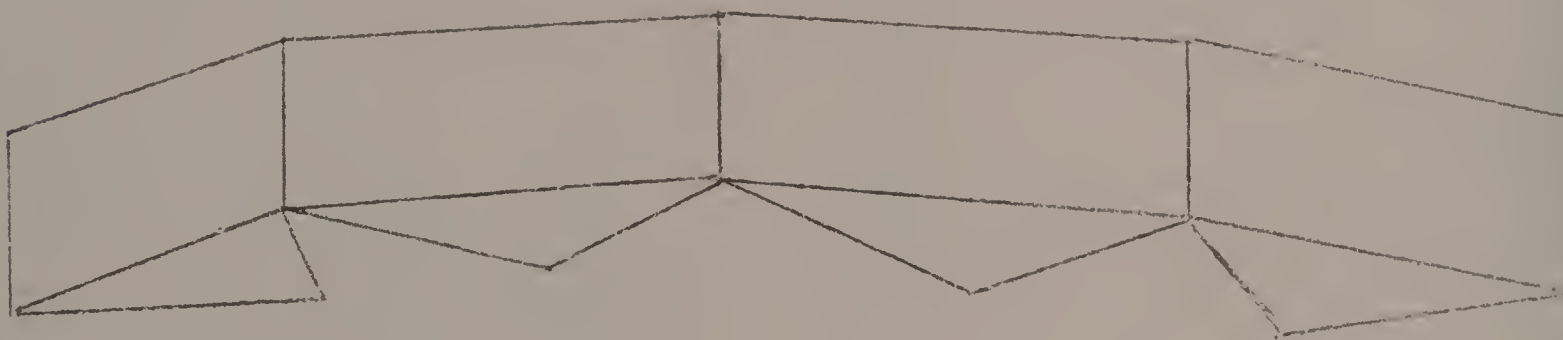
A Christmas Place Card: At Christmas dinner we like to have a card at our place. The pictures on this page tell you how to make a card that will hold a candle or a sprig of holly. Take a piece of heavy white paper that is six inches long and two inches wide. Fold it in the middle, like Fig. 2. Cut two slits in the fold, near the middle, (Fig. 3). The part you have cut makes a holder for a Christmas candle. You can make a card for everyone at home.



$2\frac{1}{2}$ " x 12" Red Construction Paper: Fold on Dash Line

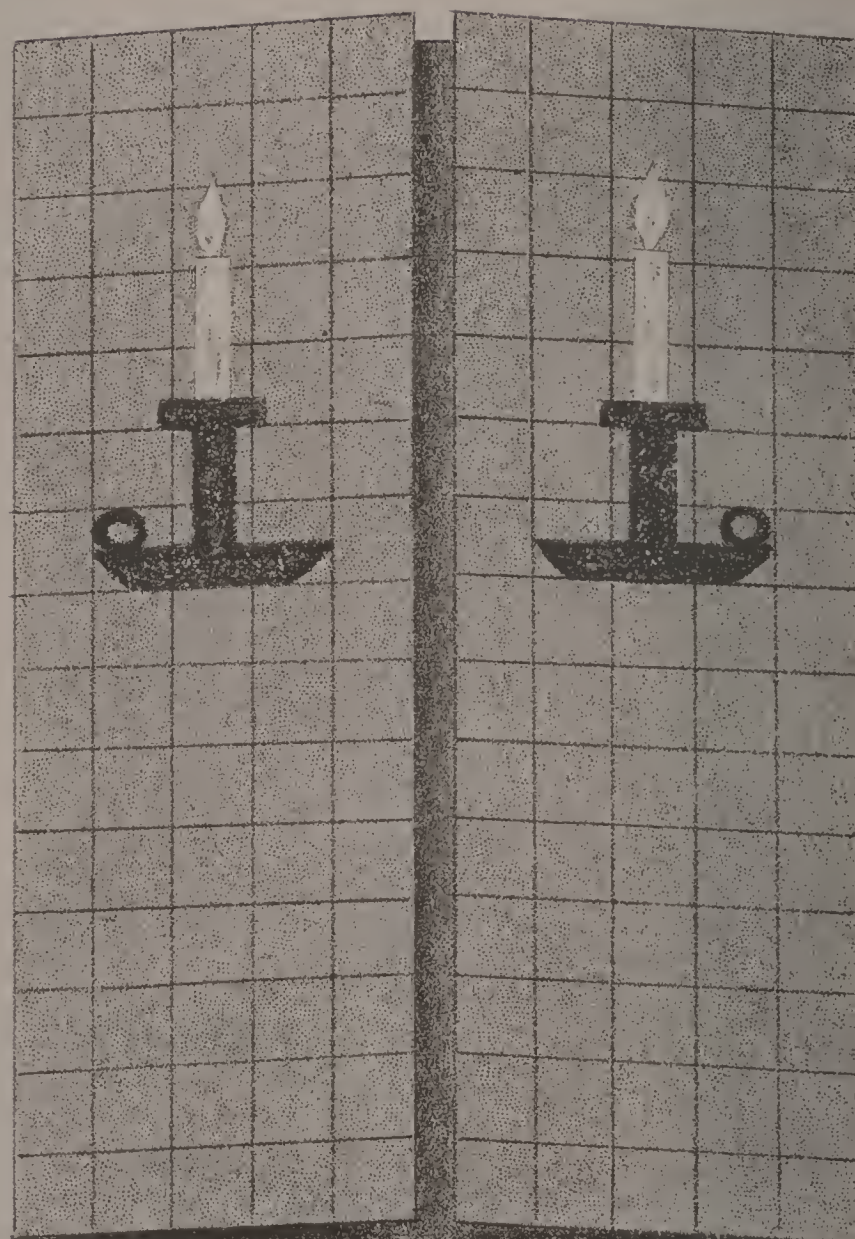
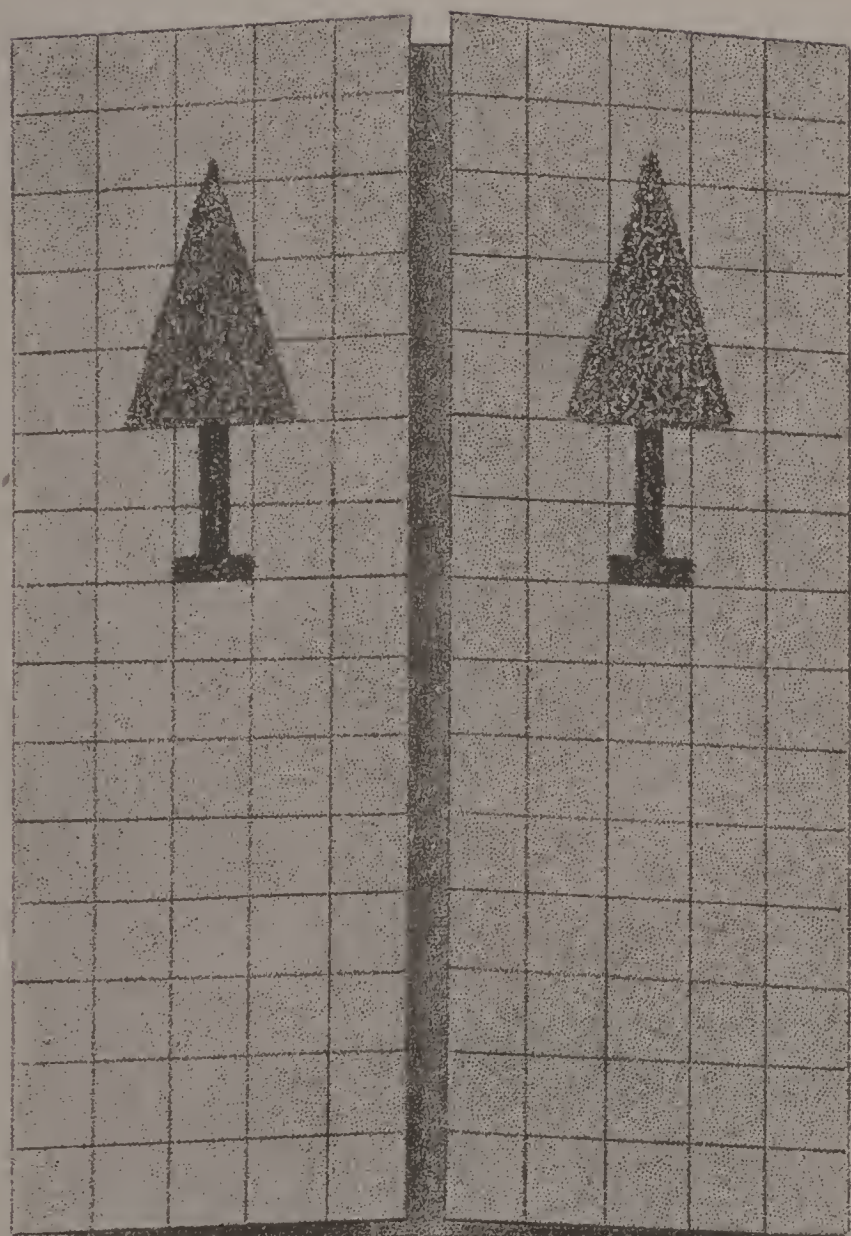
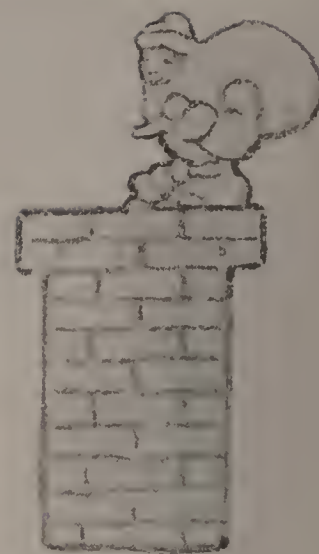
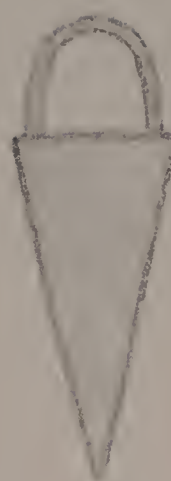
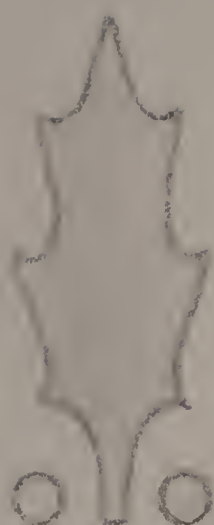


Base of Each Section Bisected; Cut on Full Lines



A Christmas Bon-Bon Box: Bright red paper and a sprig of holly or other berries are needed for this box. The pictures tell you how to cut and fold the pattern. Slip one side under the other, and paste to make a three-cornered box. Two slits, about a quarter-inch apart, cut across one corner make a fine holder for the twig.

Make a box for every one at the Christmas dinner table.



A Christmas Folder: A folder for a Christmas card may be made of gray squared paper. A piece five inches long and four inches high is a good size. Fold the short edges together. Open the fold. Fold each short edge together. Open the fold. Fold each short edge to meet the middle crease. On the little "doors" of the folder draw with colored crayon a Christmas symbol. Write a Christmas greeting on a card and place it in your folder. To whom will you send it?



1



2

Paper Cutting of Landscape Shapes: Here are two pictures of gray paper. One is lighter than the other. Fold and tear both pieces into equal parts. From the darker gray cut a shape that will look like the dark shape in Fig. 1. Paste this at the bottom of one shape of the light gray paper. The light part now looks like the sky and the dark part looks like the ground. In the lower picture what has happened to the sky? In this picture is it day or night? From the two pieces you have left make a picture of night with the round moon shining in the sky.



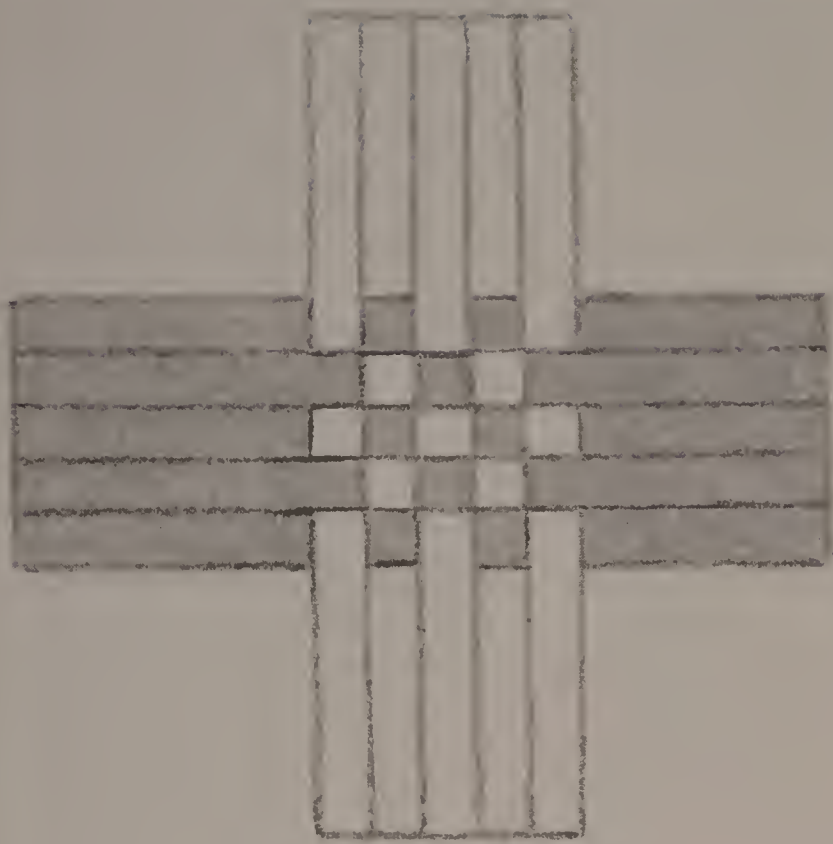
Trees in the Landscape: With colored papers we can make pictures of out-of-doors. We shall need blue paper for the sky, dark blue or green paper for the distant hills, green paper for the grass and darker green paper for the trees.

The trees that are near to us, out-of-doors, look larger than those that are far away. Let us cut large trees and small trees from paper. We will paste the parts of our picture together. First, cut and paste a shape for the sky. Next cut and paste a shape for the distant hills, then the grass and last of all the trees. Put two trees in your picture. Cut and paste the shape of a dog, a cow or a rabbit and paste it under the trees.

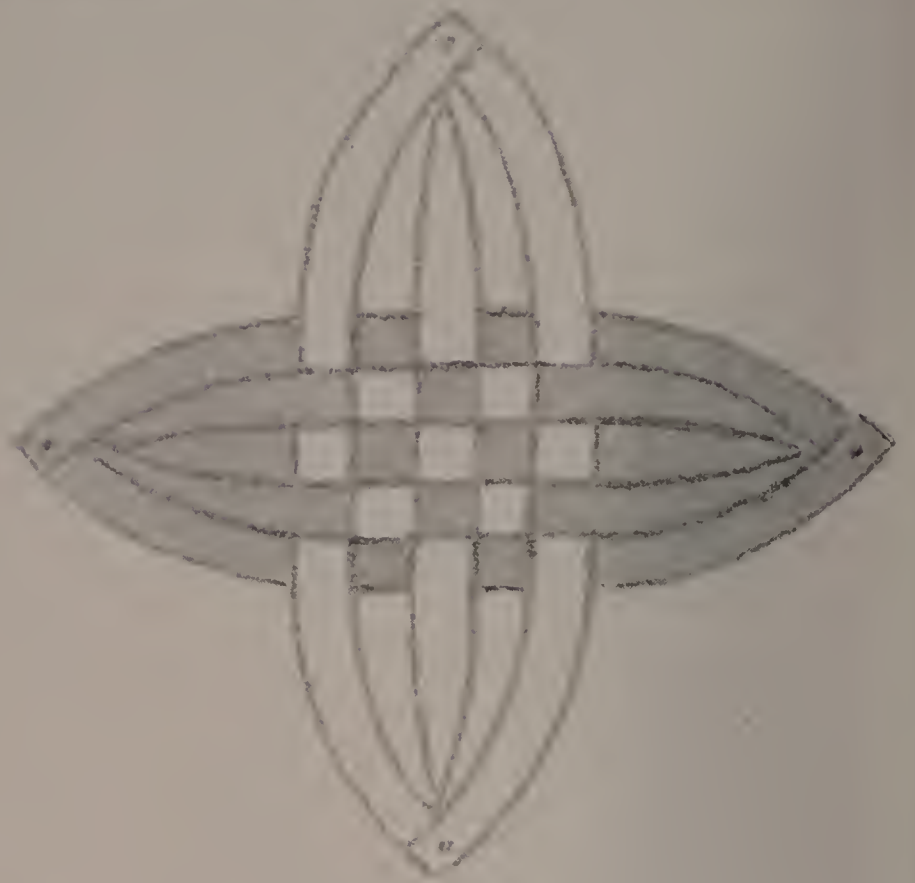


Pictures of Tree Flowers: In the bright days of February or early March, before spring has really come, place some branches of common trees or shrubs in water and keep them near a sunny window in the house. Every day will show some change in their shape and size.

Pictures of tree-flowers may be drawn either with crayon or with brush. Draw light lines, first, to show the size of your twig, and its growth. Then draw or paint the buds, the stem and the blossoms. Work from the top down. Try to show just how the buds and blossoms grow.



2



1



3

A May Basket: To make this pretty May basket cut five strips of gray paper one inch wide and eight inches long. Cut five strips of white paper one inch wide and eight inches long. Arrange the strips to look like Fig. 1. Be sure they lie flat on your desk. Fasten the five upper ends of the white strips with a brass fastener. Fasten the five lower ends of the white strips in the same way. Fasten the right and left ends of the gray paper. Your work will then look like Fig. 2. Add strips of paper for the handles. You can fill your May basket with wild flowers.



THE PASQUE FLOWER IN WATER COLOR

FLOWER STUDIES IN WATER COLOR

To the Teacher

At no time in the year is the interest in nature and in plant life stronger than it is in early spring. The children watch for signs of life in the willow and poplar branches, and welcome the appearance of the first downy buds with as much eagerness and delight as though the season was not annually recurrent, but was unfolding its wonders for the first and only time.

The flower shown on page 39 is known as the pasque flower, in some parts of our country, as an anemone in other parts, and as a crocus, in others. The children's name for the flower is "goslings," named from the fuzzy exterior of the bud, which is gray-green in color, and difficult to detect among the dry grasses and dead leaves of late winter or early spring.

It is the first flower to appear, in many regions, and for this reason the children's interest in it is very great. It is, therefore, a good subject for a painting lesson, although better results would be obtained from a flower of gorgeous coloring, such as the tulip.

Arrangement of Studies

In drawing from flowers or plant forms, specimens should be placed so that each pupil can see one plainly. Boards may be placed across the front desks of alternate aisles, upon which vases, bottles or tumblers may be put, to hold flowers. A cardboard background should be placed behind each study.

Methods of Work

The success of flower painting depends upon a direct, loose handling of the color. The outline of the flower should not be drawn first with a pencil or other medium. Long lines of growth may be indicated with a brush line of light tint. This is an aid to good placing. The flower shapes are then painted in a light wash of the local color of each blossom. In the case of the study on page 39, a little blue was transferred from the cake to the box lid; then a little red was added. The water carried one color into the other, making the violet tone. The colors were not stirred or mixed with the brush. Then the petals were painted with this light violet wash. Before this was dry, more blue was dropped in, to make the darker tones. More red was added to the paper where necessary. When the petal shapes were nearly dry, the yellow center was added, directly from the moistened cake. The leaves and stems were painted freely with yellow-green. This color was blended in the brush, by taking a little blue in the brush, and then dipping it into the moistened yellow cake.

Mounting Flower Studies

The tasteful trimming and mounting of flower studies adds greatly to the effect. The dominant color of the flower, much grayed, should be selected as a mount. If such selection is not possible, a neutral gray tone is always good.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Object Drawing

Pages 15 and 17. The objects that children are most vitally interested in are their playthings and toys. For this reason, the sled, drum and horn are given on page 15. Other toys may, of course, be selected. In every case the toy itself should be placed before the children, as the lesson directs. The wise teacher will present this work immediately before or after Christmas, for obvious reasons. Probably colored and black crayons will be the most attractive mediums to use, although paper cutting of the shapes of toys is too valuable and interesting an exercise to be omitted. On page 17, a blackboard exercise is suggested. Large, familiar objects, drawn in the simplest kind of outlines, are best for this work. Here again the presence of an object not in the book, will lend interest. The children should discuss the book illustrations, but should draw from observation or memory of the actual object.

Design and Construction

Pages 26, 28, 30 and 38. The Christmas place card and bon-bon box should of course be given just before the holiday. The text on the pages, together with the illustrations, give full directions. The provision of worthy materials is essential. Flimsy paper should not be used for the bon-bon box, even if it is red. For all construction work, use paper that is heavy enough to keep its shape when folded into the required article. On page 30, the Christmas symbols may be cut from paper, or drawn with colored crayons. The little folder containing the card and greetings of the sender might accompany a Christmas gift. The very attractive May basket on page 38 should be made in the season of the first spring flowers.

Picture Study

Pages 21 and 24. Every primary teacher will welcome the presence of these two beautiful reproductions of masterpieces, one in color, and the other, hardly less beautiful, in black and white. The effort has been made in these books to present really fine things, as material for picture study,—not the mere story-telling subjects that are so frequently seen in primary readers and language books. These have their uses, no doubt, but they have little to do with the child's training in art. Through the subjects presented in these books, the child will become familiar with some of the best things in the best galleries of the world, and will, it is hoped, have some idea as to why such pictures are considered fine. An interpretation of the masterpiece in this book will be found on pages 22 and 24.

Color Theory

Pages 1 and 2. A first step in the development of a most important phase of art education is taken in these pages. The necessity of a definite course of instruction in color study has been felt for some time. No other part of art instruction has so direct an influence on good taste. To be able to appreciate intelligently good color combinations is as cultural as to understand good music, and has a more practical application, for color affects our clothes, our house-furnishings and schoolrooms, in a tangible way. The effect of music may be just as important but it is not so easily discerned. The reasons for teaching a definite color theory are too many to be discussed here, but the work laid out on pages 1 and 2 of all the books of this series will prove to be a most important feature of the art training of school children. Full instructions as to the making of the first Color Chart are given on page 1.

THE · GRAPHIC DRAWING · BOOKS

BOOK · TWO



THE · PRANG · COMPANY

NEW YORK · CHICAGO · BOSTON · ATLANTA · DALLAS

SUGGESTIONS TO TEACHERS

General Plan

In Book Two of the Graphic Drawing Books the subject of art is developed under the following head: nature, landscape, figure and animal, design and construction, objects, picture-study through masterpieces, and theory of color. The exercises in this book are so classified that they may be presented as they appear, or they may be changed about and adapted to any course of study. The illustrations in the book are given as suggestions of the kind of material that should be provided for the lesson, but they should never be allowed to take the place of the actual specimens of plant or animal life, or of the real objects. The illustrations also serve as examples of technique; that is they are rendered in a manner that is possible for children to follow. They should seldom, if ever, serve as copies for children of this grade.

Nature Drawing

Pages 3, 5, 7, 9 and 36. In all cases where the plant represented on the page is not available, choose a specimen of similar growth. Any other grain might do as well as the wheat-heads shown on page 3, provided that the teacher understands the reason for presenting such material. It is for practice of long, swinging strokes of the crayon, and for practice in making long, slender leaves with one stroke of the brush. Any other leaves may be substituted for the poplar and maple leaves shown on page 5, but the method of painting illustrated there should be used for all leaves. For the work on page 7, the teacher should see that a sufficient number of fruits or vegetables are provided, so that each child can see one plainly. The drawing or painting of such subjects should precede the paper cutting of their shapes, suggested in the lesson on page 9. The daffodils on page 36 should be painted or drawn in their natural colors, from fresh, beautiful specimens. Any other bright spring flower may be used instead.

Landscape Effects

Pages 13, 15, 17 and 20. Although the tree study on page 13 might be classified with plant drawing, trees are so important an element in landscapes that this exercise and the next are grouped under that head. The teacher should sketch on the blackboard a large drawing of a pine or other evergreen tree. The sketches and the text on page 13 give the processes. On page 15 is suggested a blackboard sketch,—making use of the pine tree and some interesting animal. Processes in painting landscapes in gray washes are shown on page 17. In the absence of water colors, diluted ink may be used, with a brush. On page 19 are given full instructions for working out studies similar to those shown on page 20. Give landscape lessons in season. You will get better results in winter landscapes just after the first heavy fall of snow.

Figure and Animal Drawing

Pages 26 and 28. The little figure on page 26 suggests the kind of pose that should be presented. A hood, bonnet, or large hat is cleverly employed to hide the features, in elementary pose drawing. Some little suggestion of an occupation should also be indicated by the pose. A little girl dressed in white is a good subject for a blackboard sketch, or for a drawing to be done with white chalk on dark gray paper. Chickens or other fowls (page 28) may be drawn from the window at home, or from memory. It is often possible for a live bird of some kind to be brought into the schoolroom. With such inspiration, a fine lesson is inevitable.

(Continued on Page 3, of cover.)

THE GRAPHIC DRAWING BOOKS

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.

2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.

3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

Pages 1 and 2 of this book consist of a detached Color Chart which should accompany each book.

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A PRACTICAL COLOR THEORY

Color Chart No. 2

To the Teacher

The Color Charts in this series of books present a color theory which will be found of the greatest assistance in establishing color standards and color harmonies. The charts may be duplicated, in whole or in part, by the pupils, or they may simply serve as standards of technical color, to which the various exercises in design and color may be referred. The making of a Chart, after the model on page 2, may be easily accomplished by pupils completing the second year of school. Pupils should review the laying of flat washes of the primary colors (yellow, red and blue) and in addition should be taught to produce the binary colors.

Binary Colors

The union of any two primary colors produces a new color, called a binary color. That is, the union of yellow and red produces the binary orange; the union of yellow and blue produces the binary green; the union of red and blue produces the binary violet. Orange, green and violet are known as binary, or secondary colors.

The teacher should herself prepare a Chart, following the directions given below.

To Lay Washes of the Three Binary Colors

1. Orange

- (a) Moisten the three cakes of primary colors.
- (b) To one of the compartments of the lid of your color box, transfer with the brush about a teaspoonful of strong yellow color.
- (c) To this color, and without washing your brush, gradually add from the red cake enough color to produce a bright orange, in tone and strength to match the orange circle in the Color Chart.
- (d) Fill your brush with this mixture and lay a wash of orange on white drawing paper, following the process described in laying the washes of primary color. Cover a space about four inches square with a wash of clear orange.

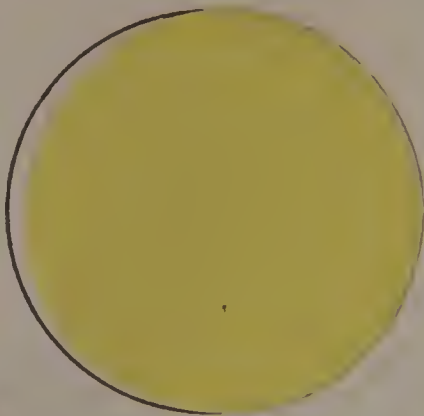
2. Green

- (a) Clean the brush thoroughly, after washing away any traces of red on the yellow cake. Wipe away all traces of orange from the lid of your box, so that everything about your color box is clean and pure.
- (b) Transfer to the lid a small teaspoonful of strong yellow color.
- (c) To this color, and without washing your brush, gradually add from the blue cake enough color to produce a bright green, matching the green of the Color Chart.
- (d) Fill your brush with this mixture and proceed as before, laying a wash about four inches square.

3. Violet

- (a) Thoroughly clean the lid of your box. Wash all traces of yellow from both the red and the blue cakes. Wash your brush.
- (b) To a small teaspoonful of strong red color, gradually add enough blue to make violet, matching the violet in the Color Chart.
- (c) Lay a wash of violet, covering a space about four inches square.
- (d) Prepare "finders" as described on page 1, Book One. When the washes are perfectly dry, draw lines around the openings of the finders and cut out the rectangles and circles of color.
- (e) On a sheet of 9"x12" white drawing paper mount these three rectangles and the six circles of the Color Chart after the arrangement shown on page 2, allowing adequate margins.

YELLOW



GREEN



ORANGE



BLUE



RED



VIOLET



BINARY COLORS



ORANGE



VIOLET

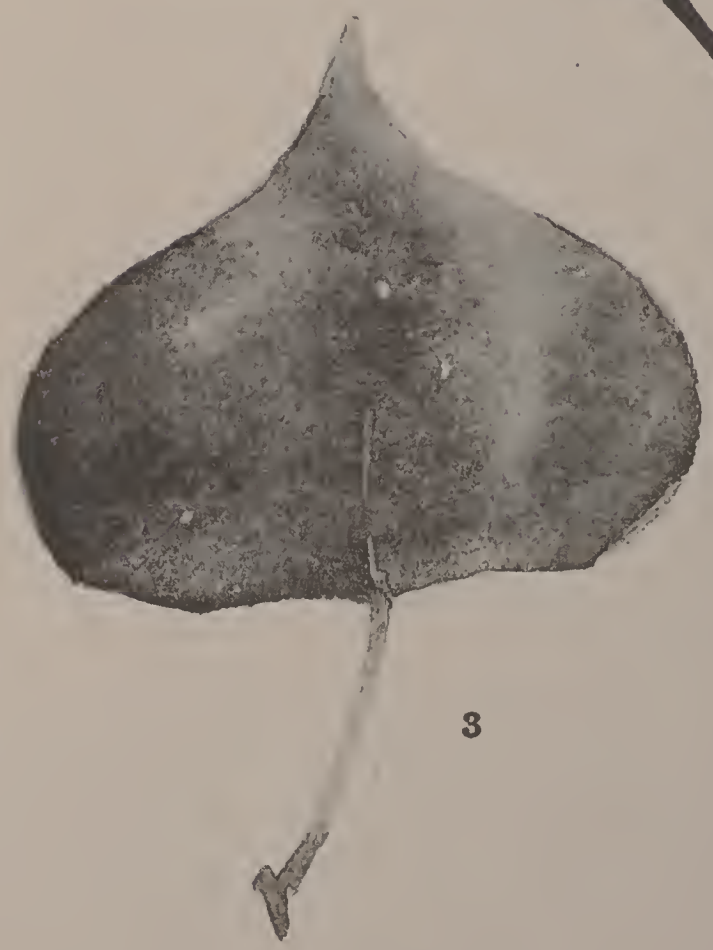


GREEN



Wheat Heads Drawn and Painted: Choose gray paper and black crayon, and draw from wheat-heads placed before you.

Draw first the long, straight stem (Fig. 1). Then draw the little husks, beginning at the upper one. Use two short strokes for each husk (Fig. 2). Add the leaf with long, broad strokes (Fig. 3). With a sharp edge of your crayon draw tiny lines for the beard (Fig. 4). Fig. 5 shows a drawing made with a brush.



How to Paint Leaves: First paint the shape of the leaf with a yellow wash (Fig. 1). Before this is dry drop in another color (Fig. 2). If your leaf shows yellow and red, drop red in the yellow shape. If it shows green drop blue in the yellow shape. Some autumn leaves show yellow, red and green in the same leaf. Try to make the colors you see. Add the stem last (Fig. 3).



2

Drawn With Crayon.



1

Painted With Water Color.

Fruits, Painted and Drawn: The pear has a beautiful oval shape. You can draw it with black crayon. First, draw the outline very lightly. Then begin at the top and draw short strokes, following the direction of the outline. With your soft crayon you can join one stroke to the other, as you work toward the base. A pear, as it is placed before you, will look lighter on one side than it does on the other. Show this by making darker strokes. Draw the stem last.

A bright red apple is beautiful to paint. First paint the shape in yellow. Before this is dry, drop in red, as you did in painting leaves. In the picture, the light part stands for yellow and the dark part for red. Paint the stem with yellow, red and blue, mixed to make the right color.



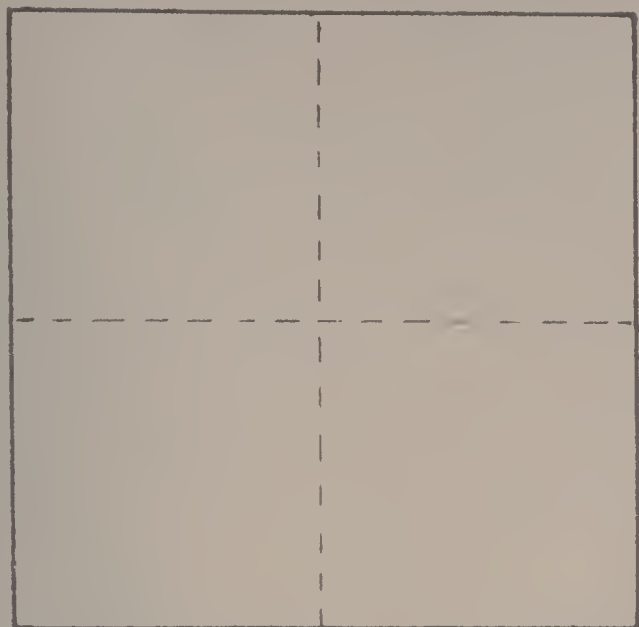
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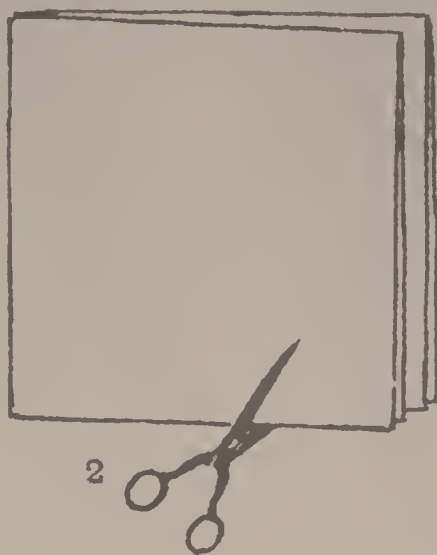
2

Shapes of Vegetables Cut From Paper: You have cut shapes of many different things; shapes of flowers, shapes of leaves, shapes of animals. By the truthful shape of an object we can tell what it is, even without color. Every child knows that Fig. 1 is the shape of a pear, and that Fig. 2 is the shape of an apple. Can you cut shapes of other vegetables as well?

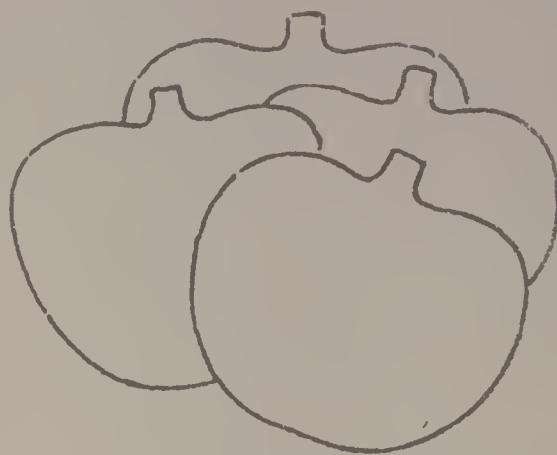
From vegetables placed where you can see them, cut shapes in "life" size, from cream manila paper. Then cut the same shapes from smaller pieces of paper. Try to make the little shapes just as truthful as the large shapes. Mount your best shapes on gray paper.



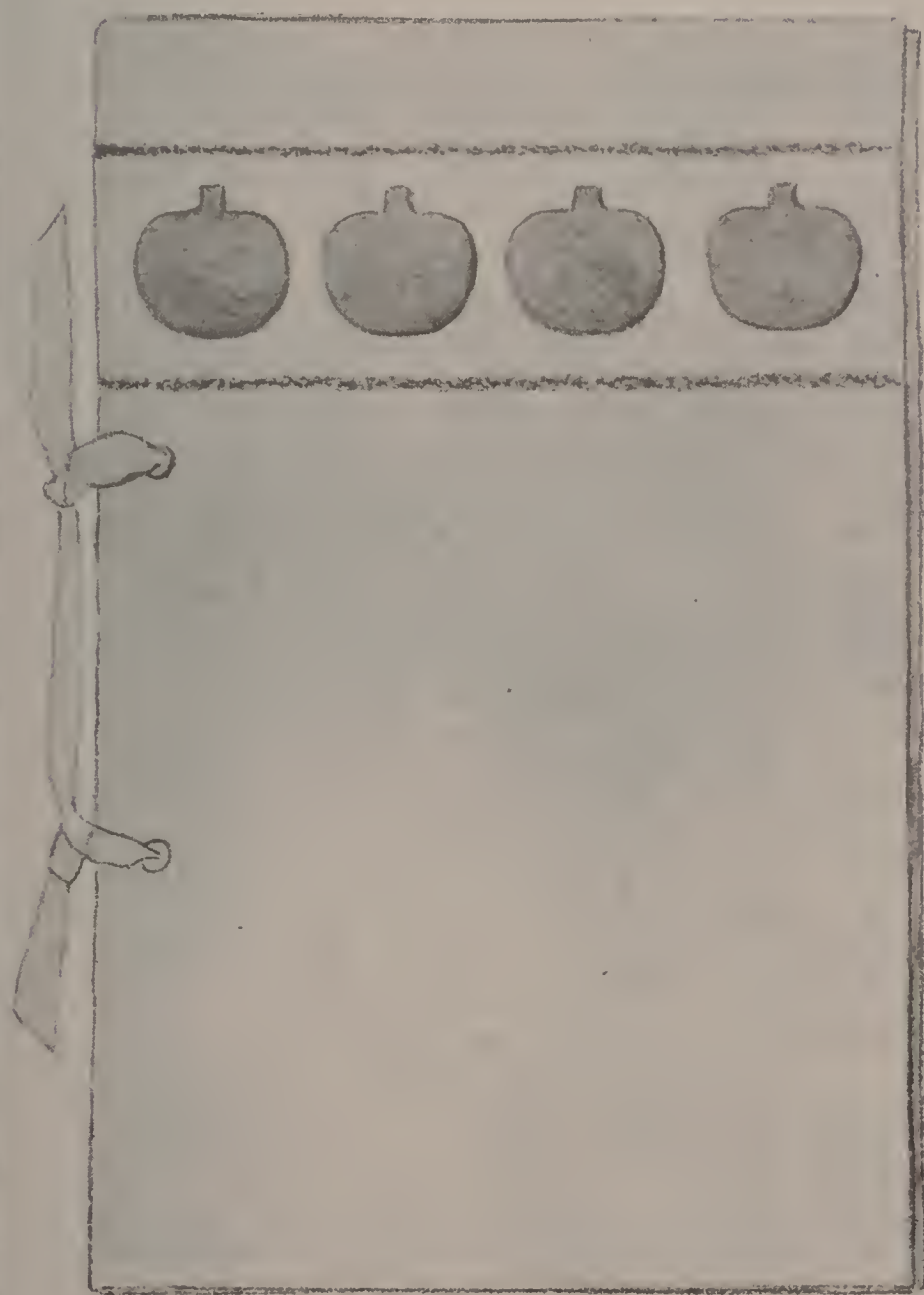
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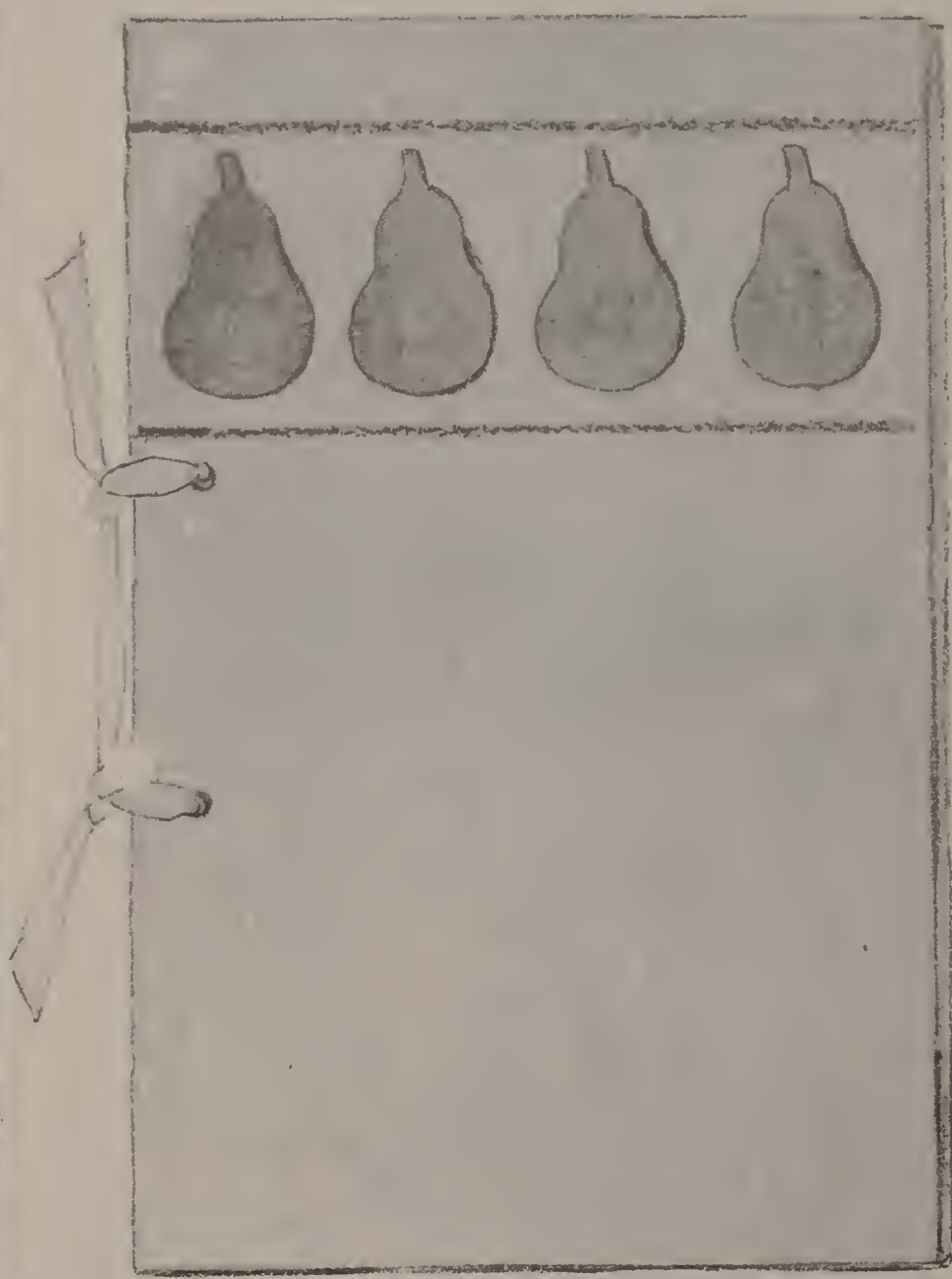
2



3



Green Border on Gray-Green Cover.



Orange Border on Bogns Cover.

Borders Made From Fruit Shapes: Fold a 2 inch square of paper into four small squares (Fig. 1). From this four fold square cut the shape of a fruit (Fig. 2). You now have four separate shapes, just alike. You can arrange these four shapes to form a border on a booklet. Use a little paste to fasten them in place. Add marginal lines with black crayon.



A Pine Tree Drawn with Crayon: White paper will be best for the picture of the pine tree. The top is pointed like a cone. Draw this first, with two or three strokes (Fig. 1). Then add longer strokes, to show the branches. Draw the needles with short strokes. We can show the main trunk in the center by making strong, black, vertical lines (Fig. 4). How beautiful a pine tree is! Fig. 5 shows one as it grows in the ground.



A Forest of Pine Trees: When you have learned to draw one pine tree, it will be easy to draw a whole forest of pine trees. You can use black crayon on manila paper, or you can draw with white chalk upon the blackboard. The picture shows a blackboard drawing. The far-off trees are drawn much smaller than the trees near us, because that is the way they look, out-of-doors. The shape of a hill is drawn in outline, and old Bruin seems to be coming down a roadway or path.

Draw a grove of pine trees. Draw a squirrel at the foot of a tree.



1



2



3



4

A Landscape in Gray Water Color: First make a gray wash by adding water to your cake of black paint. A very little black paint added to several brushfuls of water will make a light gray wash. Paint the sky with this (Fig. 1). Add more black paint to the gray wash and paint the foreground (Fig. 2). If your picture is to show distant trees or bushes wait till the sky is nearly dry and then paint the shapes of the trees with dark gray, over the sky wash (Fig. 3). Then paint the foreground, lighter than the trees, but darker than the sky (Fig. 4).

LANDSCAPES IN TWO MEDIUMS

To the Teacher

Two mediums have been used in representing the simple landscape compositions on page 20. The "Summer Day" landscape (Fig. 1) is rendered in water colors, and involves but one new feature—the making of clouds—that was not embodied in the landscape work presented in Book One. Water color is the best medium for pictorial or realistic landscape effects. The sunset effect drawn with colored crayons (Fig. 2) is decorative rather than realistic and fills a different place.

To Paint Cloud Effects with Water Color

Cover the white paper selected for the sketch with a water wash, as described on page 19, Book One. While this is still wet, drop in blue, on the upper portion of the space. The brush should guide the disposition of the drops of blue color, so that the desired shapes of clouds may be left, by leaving the white paper uncovered. Study the effect in Fig. 1, page 20. To complete the picture, paint in the distance and add the foreground, as directed on page 19, Book One.

A Winter Sunset

For the sunset effect shown in Fig. 2, page 20, tinted paper of a gray-orange tone was selected as a background. The sky was first treated with strokes of white chalk, laid on so that the brownish paper showed through. Then orange crayon was used in the same way. (In using crayons, do not try to cover or hide the background, as in painting; lay the strokes so that some of the background "shimmers through.") The treatment of the foreground was the next step. In Fig. 2, the direction of the long, loose swinging strokes of chalk may be plainly seen. The distant trees were put in last of all. Vertical strokes of violet and of black crayon were used to give an effect of distant trees against a sunset sky.

Mounting the Sketches

Sketches done in water color or with colored crayon should be neatly trimmed and mounted, when they are finished. The water color sketch shown in Fig. 1 was mounted on a neutral gray paper. The crayon sketch was made within a sharply marked enclosure, and was afterward trimmed, allowing a quarter-inch of the gray-orange background to extend outside of the rectangle.

Applying a Crayon Sketch to a Decorative Use

Sketches such as the sunset effect shown in Fig. 2 on page 20 are more appropriate for the decoration of calendars, book covers, valentines, etc., than water color sketches which are realistic in effect. The color tones in crayon sketches are more nearly flat, and hence are more conventional. Again, a colored crayon sketch may be made in any color scheme that will be harmonious with cover paper, cloth or other material used in constructive exercises. The teacher should at all times discourage the use of realistic landscapes, flowers, etc., as decorations. "Decorative" means the opposite of "realistic."



1



2

TWO WAYS OF RENDERING LANDSCAPE EFFECTS



REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

FAIRY TALES
SHANNON

BY SPECIAL PERMISSION METROPOLITAN MUSEUM NEW YORK

PICTURE STUDY: "FAIRY TALES"

By JAMES J. SHANNON

Once there were two little girls who lived in a beautiful house, and who had everything in the world that children could possibly need. They had nice things to eat and pretty clothes to wear and dolls and play-houses and toys of every description. Their home was in the country and there was a yard around the house so big that it was almost like a park. The children could play under the trees or wade in the little brook that ran near the house, or spread their luncheon in a little summer-house that was built close beside the brook.

Sometimes their mother took them on the steam-cars to the city and they had great fun looking at all the things in the shops, and watching the people in the crowded streets. Often, on pleasant days, they would ride for miles and miles through the country in their father's big automobile.

But there was one thing they liked to do best of all, and that was to cuddle up on the blue couch in their mother's room, and listen to stories. This they liked to do best in the late afternoon, when Mother had a little time before dinner, and when the children were through with their lessons, and were tired of out-door play. Sometimes Mother's stories would begin,—“When I was a little girl”—and this pleased the children, always. And sometimes when she said she couldn't think of any more stories about anything, she would tell the older little girl to go to the children's book-case in the library and pick out a story book. The older little girl always came back with the self-same book—a book of Fairy Tales.

Then Mother would open the book and ask the older little girl which story she would like. The older little girl would say “Read about little Snow White and the Seven Dwarfs!” and she would sit close to her mother and rest her chin upon her hand and never stir until the story was finished. It seemed to her that she could imagine all the wonderful things that happened to Little Snow White. She even thought she could hear the fairies, sometimes, when she wakened in the night. And she saw no reason why the dwarfs should not still be living underground, or in the big hollow tree at the foot of the hill.

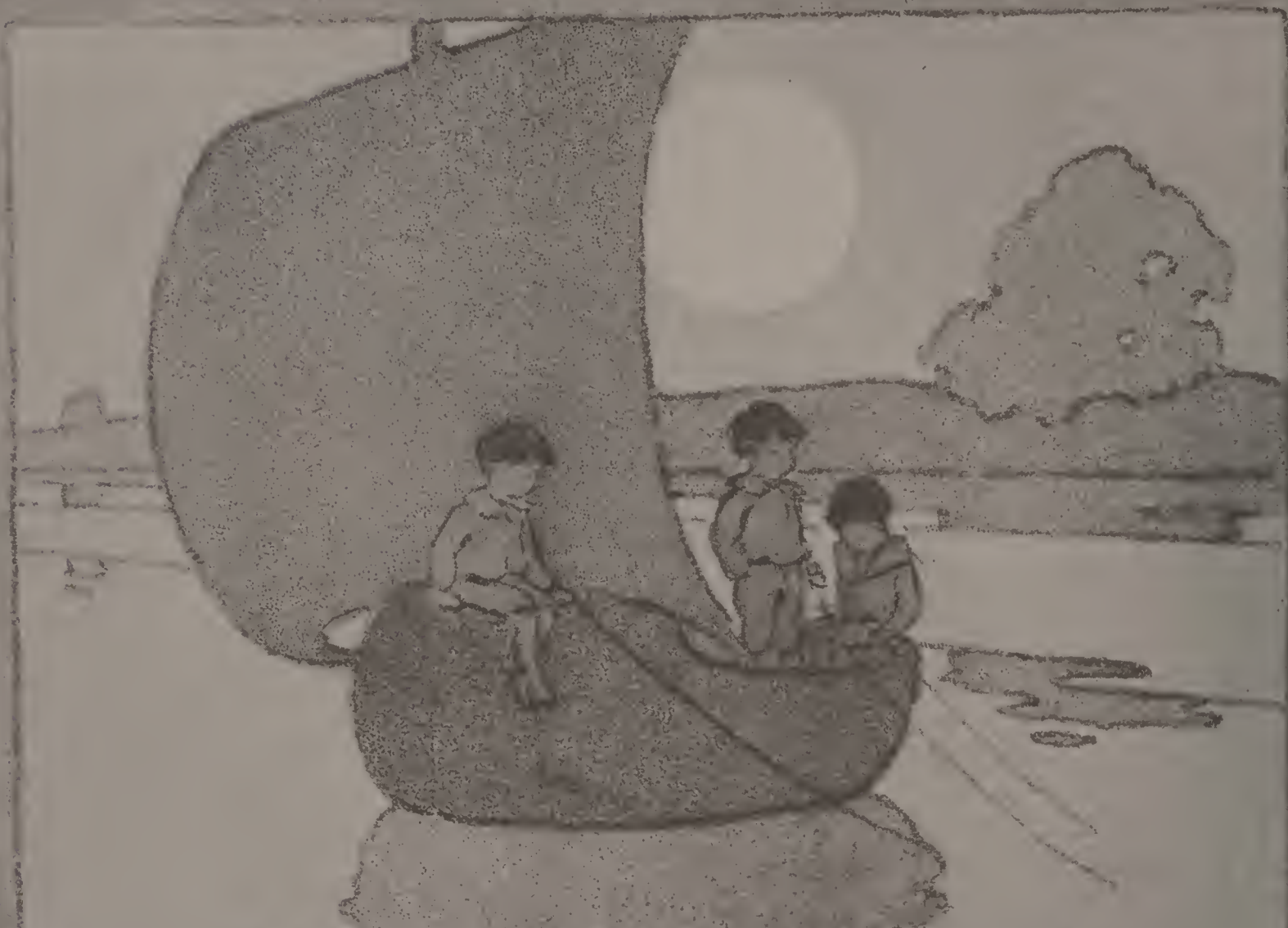
Then the younger little girl would choose a story. She always wanted to hear about Jack and the Bean-Stalk, and she would say to herself:

“Hitchit my hatchet
My little red jacket
And up I go!”

when her mother came to that part of the story. When the reading was over she would clasp her mother's hand and say, “Now read it again!”

If you will look at the picture on page 20 you will see the little girls and their mother, just at the hour when these Fairy Tales are being read. Mother has soft dark hair coiled in a knot, low on her head, and she wears a wide lace collar over her dress. She is sitting in a white rocking-chair, drawn close to the couch where the little girls are listening to the story. A blue curtain is hung behind the couch, perhaps in front of a window. The bright eyes of the younger little girl are looking straight out of the picture, as though she were seeing, in imagination, the wonderful house of the big giant, which Jack found at the top of the magic bean-stalk!

The artist who painted this lovely picture is an American named James J. Shannon. Is it not wonderful how much he could tell us about these little girls, their mother, and their great delight in Fairy Tales?



Wynken, Blynken, and Nod.
 Wynken, Blynken, and Nod one night
 Sailed off in a wooden shoe —
 Sailed on a river of crystal light,
 Into a sea of dew. —
 "Where are you going, and what
 do you wish?"
 The old moon asked the three.
 "We have come to fish for the
 herring fish
 That live in this beautiful sea;
 Nets of silver and gold have we!"
 Said Wynken, Blynken, and Nod.

GK

Eugene Field

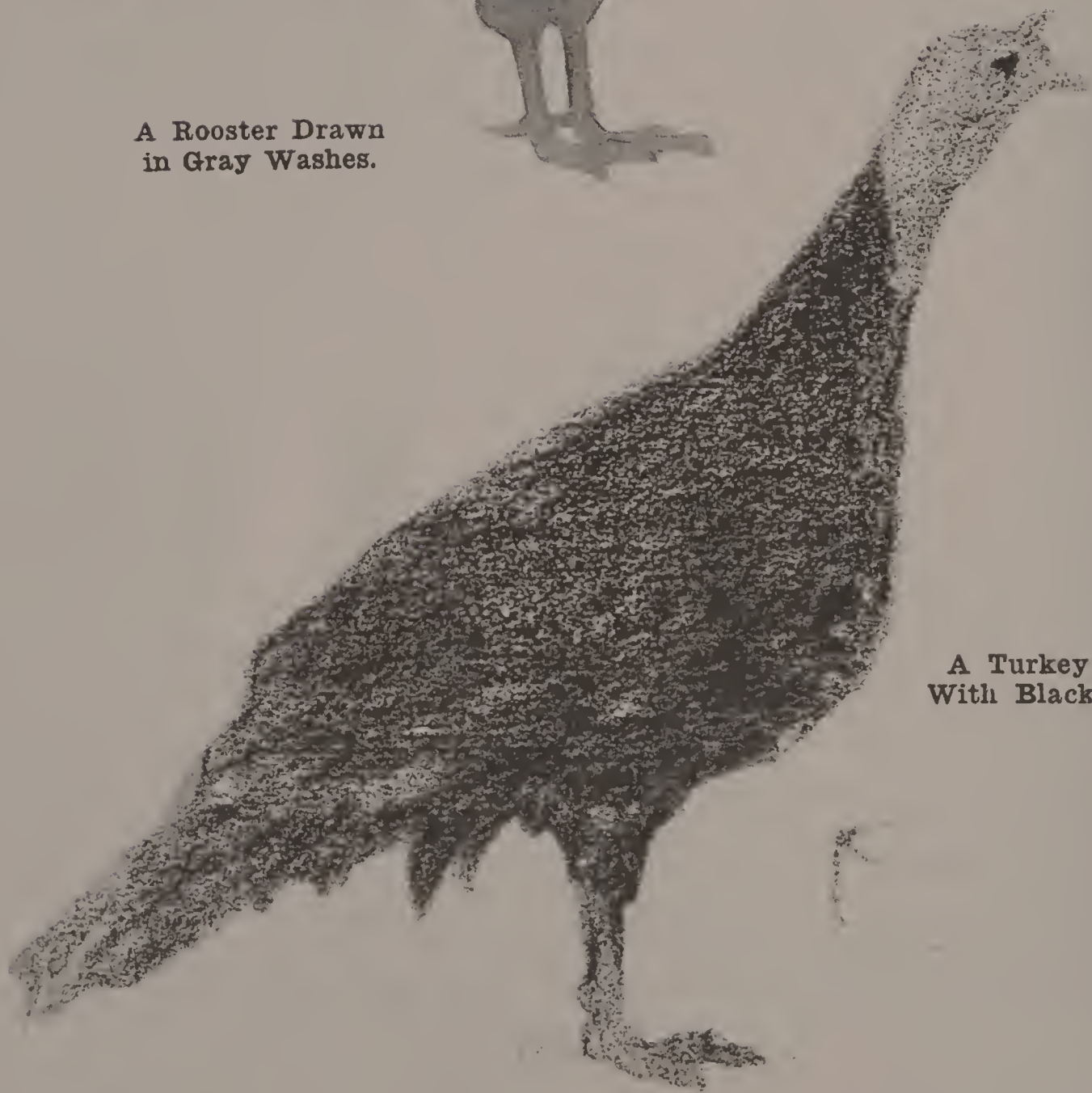
A Beautiful Illustration: Your teacher will read you the other verses of this poem. Learn all four verses by heart. Cut paper pictures that will tell the story.



A Blackboard Sketch: Florence has brought her little broom to school. She tells us that she can sweep the sidewalk and the steps in front of her house. Put on your hood and mittens, Florence, and show us how you do it. Hold your broom with both hands, and sweep clean. We will draw your picture on the blackboard.



A Rooster Drawn
in Gray Washes.

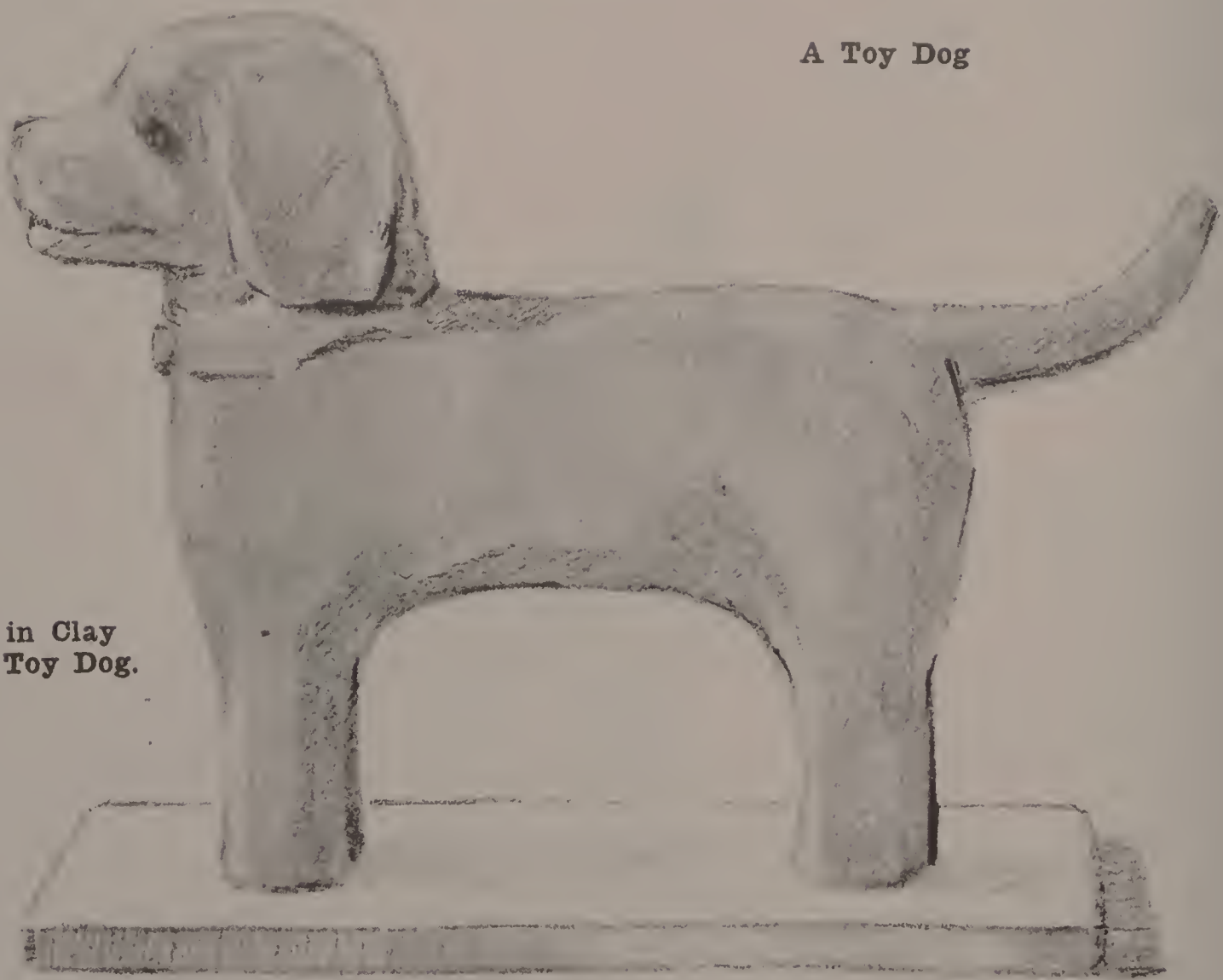


A Turkey Drawn
With Black Crayon.

Two Fine Fowls: If you can draw from a real, live rooster, it will be much better than drawing from a picture. Begin at the head. Draw or paint this part very carefully. Then draw the shape of the body and tail. Add the feet last. The rooster on this page was painted in gray washes. The turkey was drawn with black crayon.

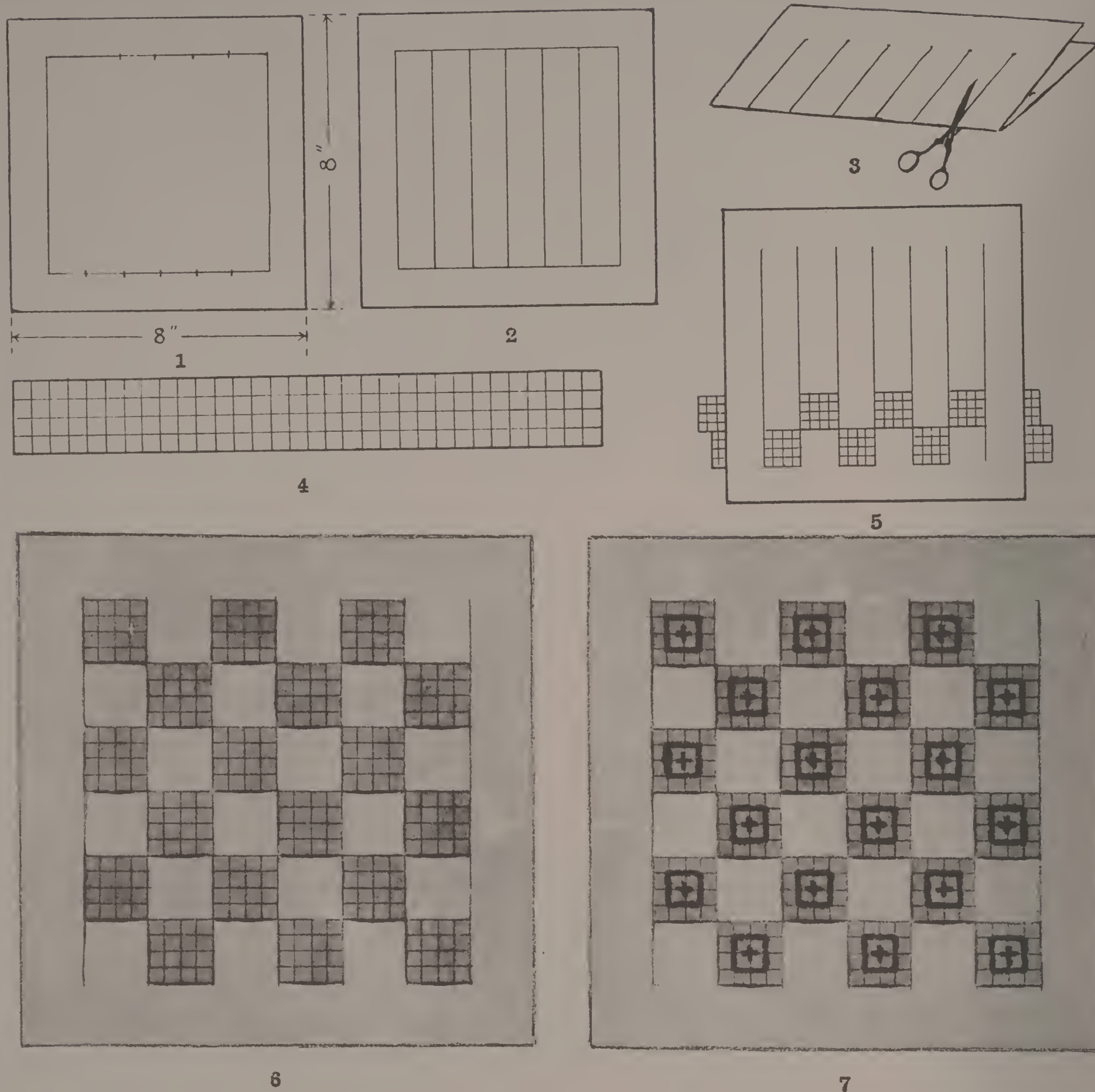


A Toy Dog



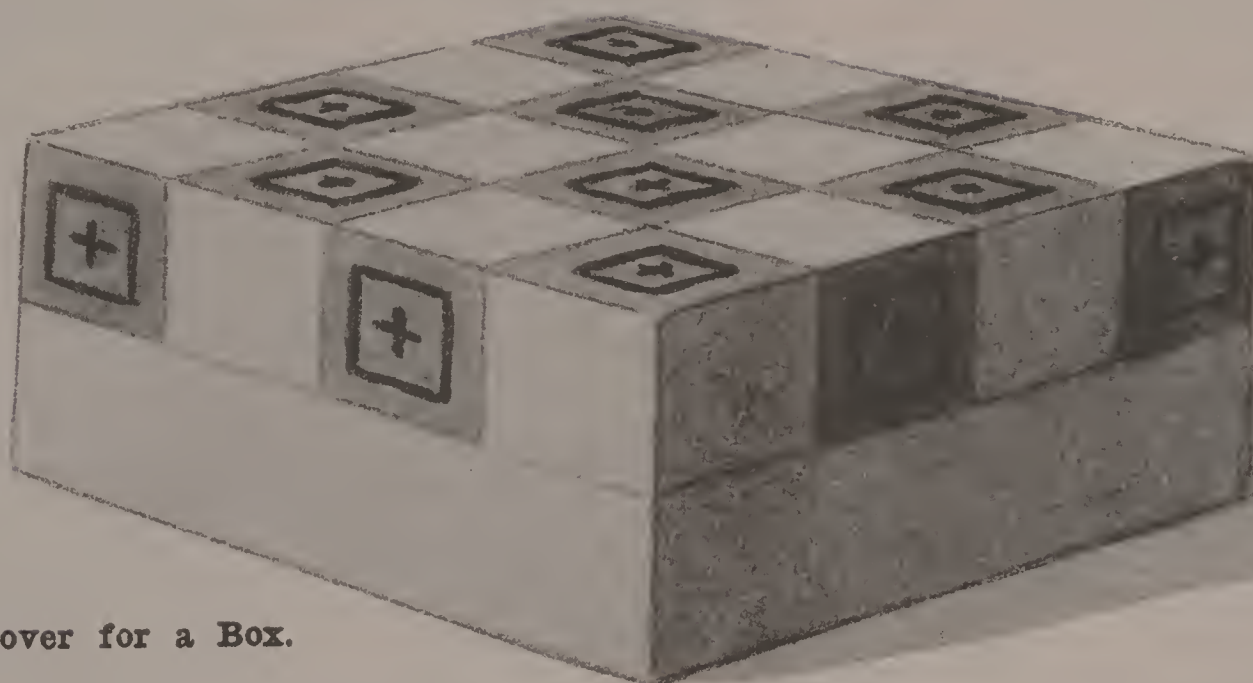
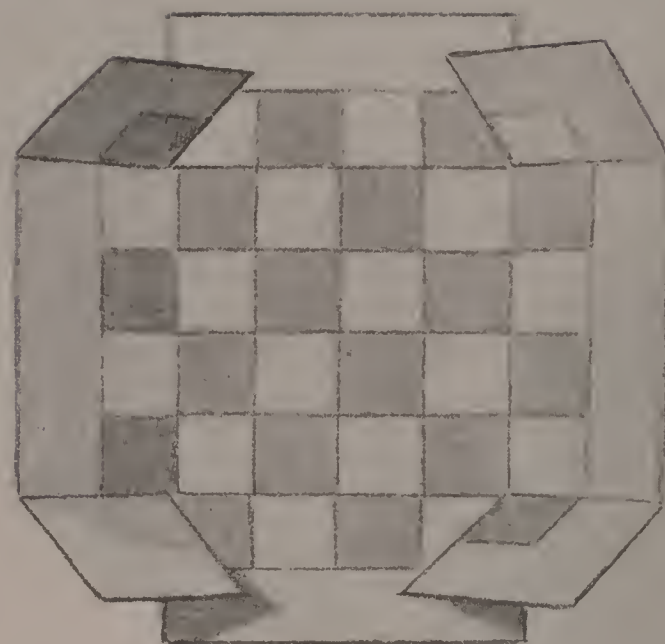
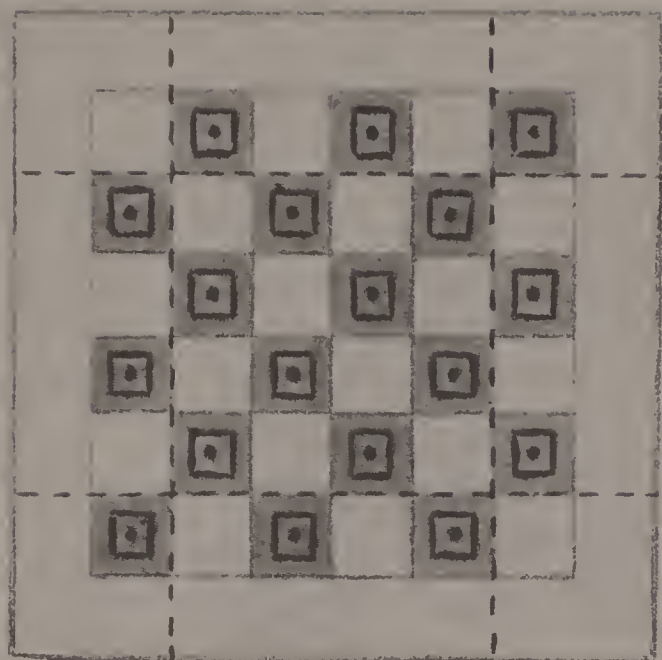
Modelled in Clay
From The Toy Dog.

Modelling Toys From Clay: How can we tell that these are pictures of toys and not of live dogs? Let us model some clay forms that will look like our toy animals. We can bring dogs, horses, goats, sheep and cows made of wood, tin and cloth. We must model quickly while the clay is soft. When it hardens we cannot use it.

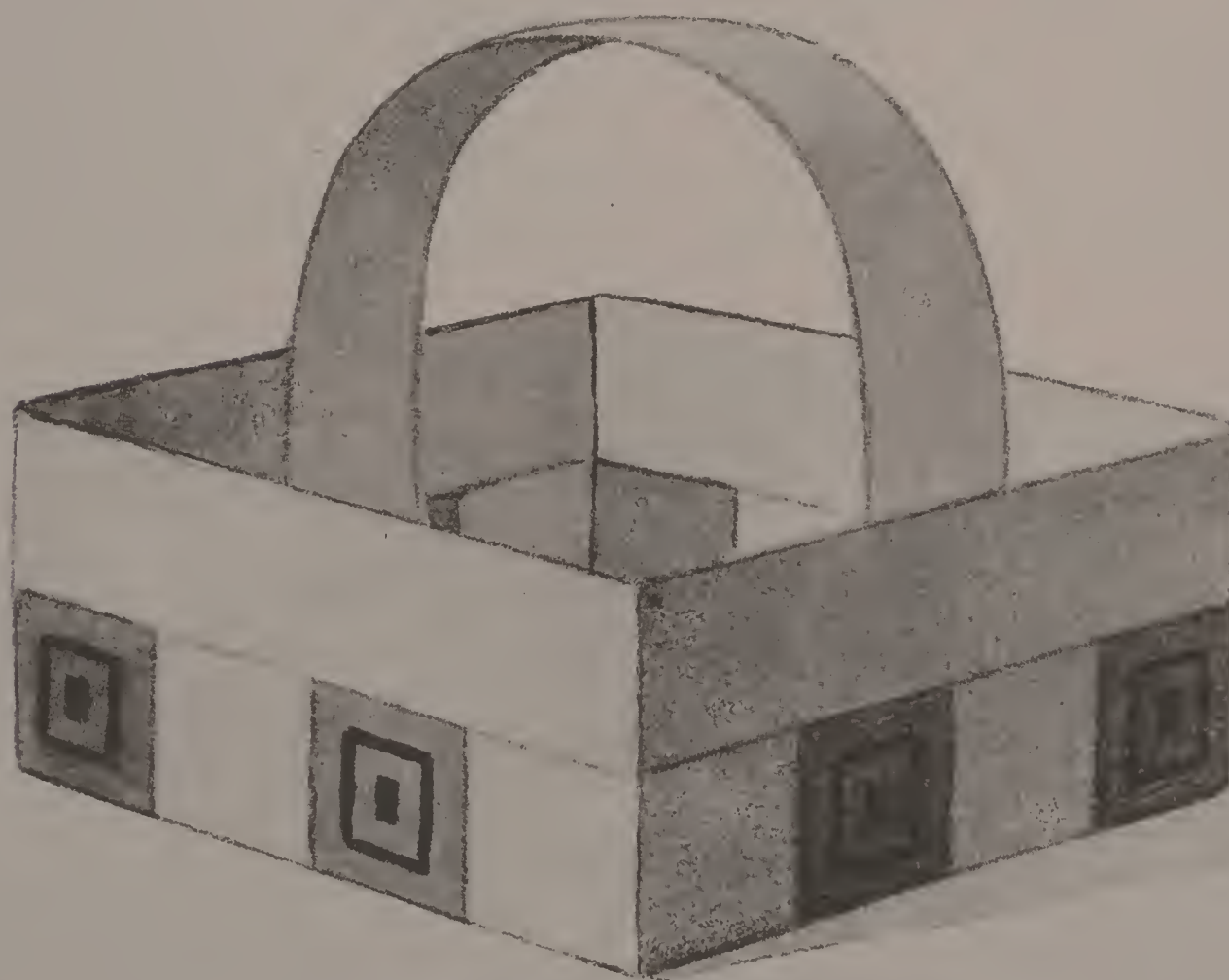


The Weaving of a Paper Mat: The pictures on this page tell the story of the paper mat. Use an eight-inch square of colored paper for the body of the mat (Fig. 1). Rule lines one inch from each edge, making an inner square. Set off inch spaces on the upper and lower sides of this square. Rule lines connecting these dots. Fig. 2). Fold the mat and cut the slits, as shown in Fig. 3. Use inch strips of gray squared paper for the weavers. (Fig. 4). Weave the strips in and out, to form the mat, (Figs. 5 and 6). On the gray squares, draw with colored crayon a very simple design (Fig. 7).

You can fold your woven mat to make the cover for a box. An eight-inch square of paper may be folded to make the bottom. If you add a handle to the cover, you will have a basket. The pictures on page 34 will show you how.



The Cover for a Box.



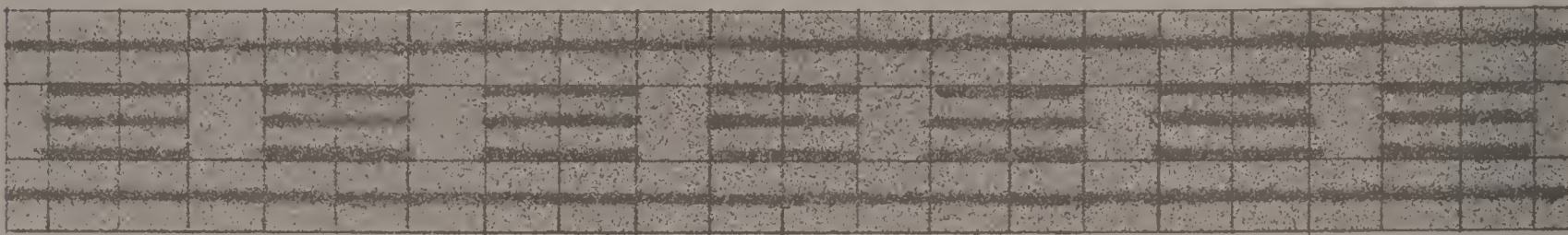
A Basket Made from the Woven Mat.



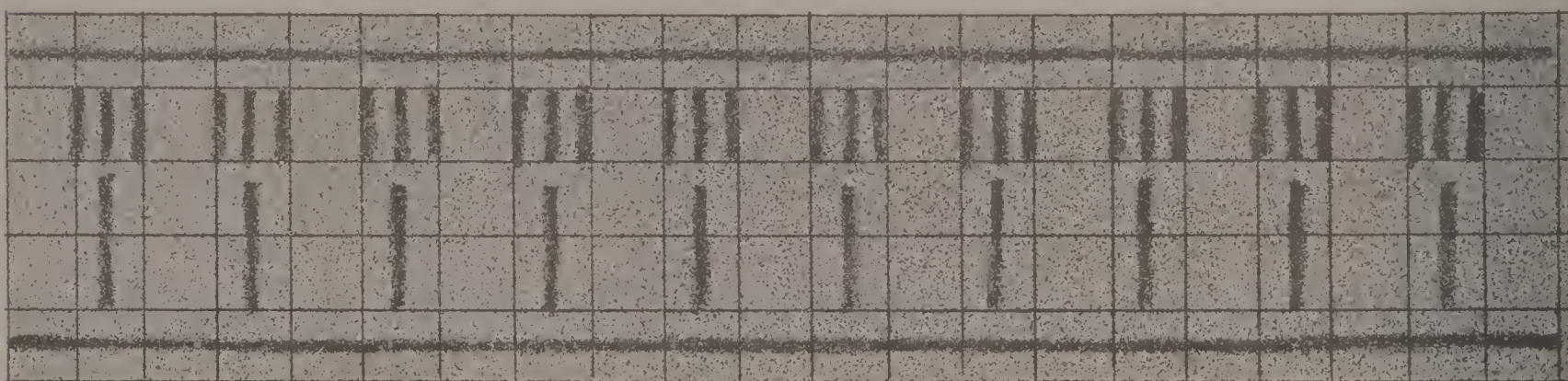
Daffodils: Have you seen the beautiful flower whose picture is shown on this page? It is called the daffodil. Its yellow blossom looks like a golden trumpet. To paint it in its own colors, moisten the cake of yellow paint, and take a brushful of strong yellow. Paint the shape of the inside of the trumpet, like Fig. 1. Then add more water to this color and paint the shape of the outside of the trumpet, and the yellow bracts at its base. Add a tiny bit of blue to yellow and paint the leaves. The stem may show a touch of red. Try to make the color match the stem in the flower before you, and paint it with one firm stroke of the brush.



1



2



3



4



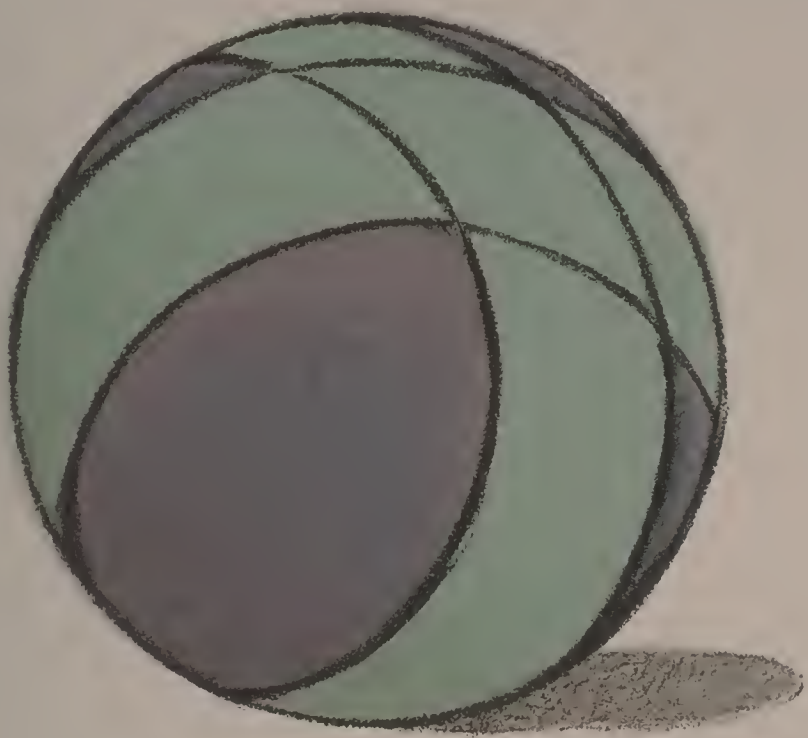
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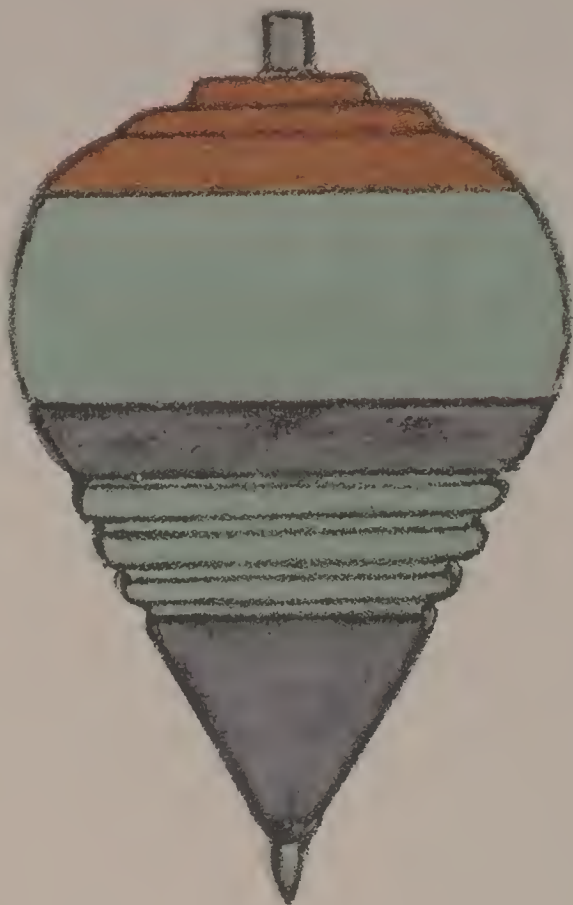
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Brush and Crayon Practice: Did you ever beat time and sing? The brush and crayon exercises on this page may be drawn as you sing, making the strokes keep time to music. Try the crayon practice first. Use gray squared paper, and draw a group of lines, like Figs. 1, 2 or 3. Sing "Lightly Row" as you draw, marking the time with even strokes.

With your brush, make strokes to music, using one color and gray paper.



1



2



3



4

BINARY COLORS USED IN DESIGN

BINARY COLORS IN OBJECTS AND IN DESIGN

To the Teacher

The exercises illustrated on page 39 bear a direct relation to the Color Chart on page 2. They are intended to emphasize and fix the idea of binary colors. If water colors are used in carrying out these and similar exercises, the children will gain in color knowledge, for the reason that with the three-color box they must mix yellow and blue to make green, yellow and red to make orange, and red and blue to make violet. In using colored crayons, the medium presents the colors already mixed in the orange, green and violet crayons. While this medium may be considered more convenient, it is necessarily of less educational value.

Toys in Binary Colors

The two upper illustrations on page 39 show the ball and the top in binary colors. As this page is planned primarily to teach certain definite points in the development of the color theory, it would be entirely proper for the children to draw the forms of these toys from the objects themselves, and then to apply any colors dictated by the teacher. This puts the exercise into the realm of design, exactly as we use plant forms in design, later on. The ball and the top were chosen because they present no perspective difficulties, because they are interesting objects in the children's eyes, and because a rather startling color scheme, in the shape of two binary colors, can be used without offending our ideas of realism. The outline should be drawn with black crayon, and should be passed upon by the teacher before the color tones are applied. Permission to apply color may be used as a reward of merit, for careful drawing. In conducting lessons of this technical nature, use the technical color terms that belong to this kind of color study.

Stick Printing With Binary Colors

If the children are provided with the stick printing outfit which supplies color pads of the primary colors and an assortment of sticks for printing geometric shapes, many interesting exercises may be developed. The binary colors can be made to blend in the soft wood of the sticks, just as they blend in the brush, in water color practice. If, for instance, a stick be pressed first in the clear pad (which is to be saturated with alcohol) then in the blue pad, next in the yellow pad, and finally on paper, the result will be an impression of green. Orange impressions may be produced by mixing yellow and red, in the same way; and violet may be printed by a blending in the stick of red and blue.

Diagrams for Stick Printed Designs

Geometric diagrams for the surface patterns shown in Figs. 3 and 4, page 39, were first ruled on the paper. A diagram of half-inch squares was lightly ruled for Fig. 1, by setting off half-inch spaces on all edges of the paper, and ruling light connecting lines. The small green square was printed at every corner of every square, in the manner described above. The tiny oblongs between the squares were printed with a stick having that shape at its ends. In Fig. 2, a diagram of oblongs was made by setting off half-inch squares on the top and bottom edges of the paper, and three-quarter inch spaces on the right and left edges. Light connecting lines were ruled. Every other oblong thus made was used for the simple unit of four circles, printed with a stick having this shape at its ends.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Object Drawing

Pages 30 and 39. The toy dog on page 30, or a similar subject, may be modelled in clay, drawn with white chalk and one color on a dark paper, or used as a model for paper-cutting. The study of proportion is the main idea of the lesson. On page 39 are two toys to be painted or drawn with colored crayons, as explained on page 40. Give work from objects of this nature immediately before or after Christmas.

Design and Composition

Pages 11, 32, 34, 38 and 39. The lesson on page 11 should follow the study of fruits and vegetables, given on preceding pages. A book to hold drawings and paintings of autumn subjects might be made as a final exercise for this class of work, and the cover might be decorated as illustrated. A neutral gray paper should be used for the cover. The decorative units might then be cut from the bright color suggested by the natural forms. As, orange for pumpkins, red for apples, violet for plums, etc. If these colored papers are not available, children can spread flat washes of the primaries and binaries, and cut the shapes from these. Pages 32 and 34 explain themselves. The box and basket (page 34) are appropriate for use on a Christmas tree, as holders for popcorn and candy. The brush and pencil exercises given on page 38 make good "busy work" exercises. They may be worked out in one or two colors, on gray paper, using water color or colored crayon, as the teacher selects. The stick-printing exercises on page 39 are fully explained on page 40.

Picture Study Through Masterpieces

Pages 21 and 24. "Fairy Tales" and "Wynken, Blynken and Nod" suggest the kind of pictures that children of this grade should be given to study. They are not only fine artistically, but their content or thought will make instant appeal. If the teacher wishes to go further with this work, she might help the pupils to make a collection of penny prints of fine pictures whose subjects would interest children. These pictures might be used as a basis for language lessons, and could be tastefully mounted on gray paper and placed in a paper portfolio or envelope made by the children for this purpose. The illustration on page 24 is by George Koch. The whole of Eugene Field's charming poem should be memorized by the children. The illustration is almost simple enough in treatment to have been cut from paper. As an "occupation" exercise, the children might try to cut the shapes of the boat and sail, the distant trees and the moon. These shapes could be assembled and pasted on a gray-blue paper, to form a "poster."

Color Theory

The work of making a color chart of primary and binary colors should be given near the close of the school year. Full directions are given on page 1. Before they are asked to make the Chart, the children may learn the names of the colors, and may use them, in ways suggested by the illustrations on page 39. It is hoped that every child will make the Chart planned for every book in the series. When the student has completed the eight years of work, he will then have a fund of information about color that will be of immense value to him.

THE · GRAPHIC DRAWING · BOOKS

BOOK · THREE



THE · PRANG · COMPANY

NEW YORK · CHICAGO · BOSTON · ATLANTA · DALLAS

SUGGESTIONS TO TEACHERS

General Plan

The subject matter in Book Three is grouped under the following heads: nature, landscape, figure and animal, object, design, construction, picture-study and theory of color. While the lesson arrangement given may be followed page by page, it may also be changed to suit local conditions, or to adapt it to any other course of study. The season in a particular locality should govern the subjects selected for nature study. Naturally one would not select the fall months for the study of the tulip or daffodil, nor the spring months for the study of oats or other grains. The illustrations in the book are not to be copied by children of this grade. They are suggestions of the kind of material that the teacher should provide, and of the technique or way of rendering that should be taught at this stage.

The blank pages in the book will be found most useful as a means of preserving the best results of the children's practice. All exercises mounted in the book should be neatly trimmed, and mounted first upon a gray mat, cut $\frac{1}{4}$ inch wider on all margins than the paper upon which the drawing is made.

Nature Drawing

Pages 3, 5, 7, 11 and 39. If oats are not available in your locality, choose any other grain, or a growth of grass or sedge. The idea of the lesson is to teach direct handling of the pencil or crayon, as indicated in Figs. 1, 2 and 3. Any growth that shows small elements, like seeds in their cases, and larger elements, like leaves, that can be drawn directly with short and long strokes of the pencil, will answer for a study. Be sure to have plenty of specimens, so that each pupil can see one clearly. All specimens should be placed in front of a background, in order that shapes may be distinctly seen.

The lessons on pages 5, 7 and 11 are sufficiently explained in the text. Pictures of trees may be used as studies, if there is no opportunity for the children to study trees out of doors.

After drawing and painting fruits and vegetables (page 11) shapes of the forms studied may be cut from paper. The best of these shapes should be preserved and mounted, as they are legitimate drawing exercises, and will furnish many motives for design.

The painting of the tulip or any other bright flower, should be given in the spring, and design motives cut from it (page 39). "How to Paint a Tulip" is fully explained on page 40.

Figures and Animals

Pages 13, 15, 17 and 36. The children will greatly enjoy the work on pages 13 and 15. Let them draw with pencil or crayon, to express any game or occupation that they like. The "pose" may or may not be present at the time of drawing. The best of these shapes may be filled in with ink or black water color, or they may be traced upon dark gray or black paper, cut out and mounted. The poem on page 15 should be read by the children, and the pictures discussed. After this a "costumed pose" of one of these characters would be an interesting exercise. Pictures of animals will probably have to serve as models for the blackboard lesson on page 17. One large picture, pinned before the class, will answer. If blackboard drawing is not practicable, the children will enjoy drawing with white chalk on black or dark gray paper. A stuffed wild bird would be a good model for the lesson on page 26. Or better still, if there are ducks in your locality, encourage the children to make sketches at home, and bring to school for criticism.

(Continued on Page 3, of cover.)

THE GRAPHIC DRAWING BOOKS

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.

2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.

3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

Pages 1 and 2 of this book consist of a detached Color Chart which should accompany each book.

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P. 15
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A PRACTICAL COLOR THEORY

Color Chart No. 3

To the Teacher

The Color Charts in this series of books present a color theory which will be found of the greatest assistance in establishing color standards and color harmonies. The Charts may be duplicated by the pupils or they may serve as standards of technical color, to which the various exercises in design and color may be referred. The making of a Chart, after the model on page 2 may be easily accomplished by children completing the third year of school, as it involves merely the laying of even washes of the primary colors (yellow, red and blue), the binary colors (orange, green and violet), and of lighter tints of each of these colors. Water color is the best medium for such work. In case water colors are not available colored crayons, on white paper, may be used, obtaining tints by a lighter pressure of the normal color.

The teacher should herself prepare a Chart, following the directions for laying tints given below. Directions for mixing and laying the primary and binary colors are given on page 1, in Books One and Two.

Colors in Full Intensity

The quality of a color with reference to its brilliancy is called intensity. The colors that are seen in the Color Circle on page 2 are all of full intensity, or "normal." They are the full strength of those colors.

Tints of Colors

All tints of a color lighter in value than full intensity or normal are called tints. Tints are obtained by the addition of white to the normal tone. In water color the addition of water to the tone at full intensity produces a tint.

To Lay Washes of Normal Colors and Their Tints

1. Red, Light Red and Lighter Red

- (a) Moisten the cake of red paint, and lay a wash of full intense color, working directly from the cake. The space covered should be about three inches square.
- (b) Transfer three brushfuls of color from the cake to the lid of your box. Add three brushfuls of clear water. Lay a wash of this mixture. The result will be a tint of red.
- (c) Add three more brushfuls of clear water to the pool of color in the lid. Lay a wash of this mixture. The result will be a lighter tint of red.

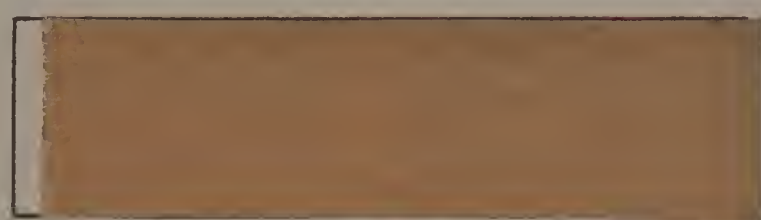
2. Violet, Light Violet and Lighter Violet

- (a) Moisten the cake of blue paint, and add a few more drops to the cake of red. Transfer to the lid of the box equal quantities of red and blue. Add more of either color necessary to give a violet wash to match the violet in the Color Chart. Spread a wash of this color (violet full intensity).
- (b) Add three brushfuls of water to this normal violet. Lay a wash of this mixture. The result will be a tint of violet.
- (c) Add three more brushfuls of water to the remaining tone. Lay a wash of this mixture. The result will be a lighter tint of violet.

When these washes are thoroughly dry, prepare "finders" of the required size ($2\frac{1}{2} \times 1\frac{1}{2}$ " is a practical size for the openings). Trace the rectangles upon the evenest portions of the color washes. Cut out and mount the normals with their tints, following the arrangement given on page 2. The normal and tints of the four other colors in the Circle may be prepared and arranged in a similar manner.



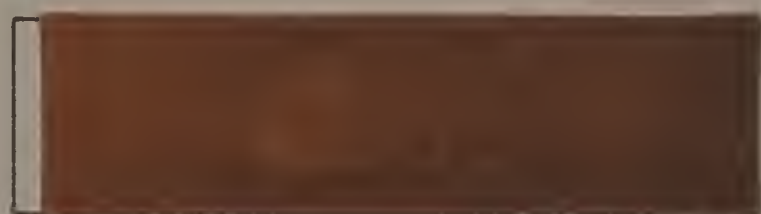
NORMAL COLORS AND TINTS



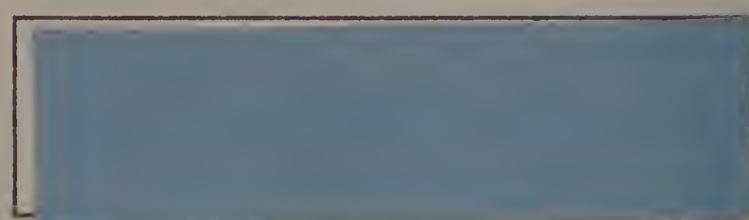
LIGHTER ORANGE



LIGHT ORANGE



ORANGE



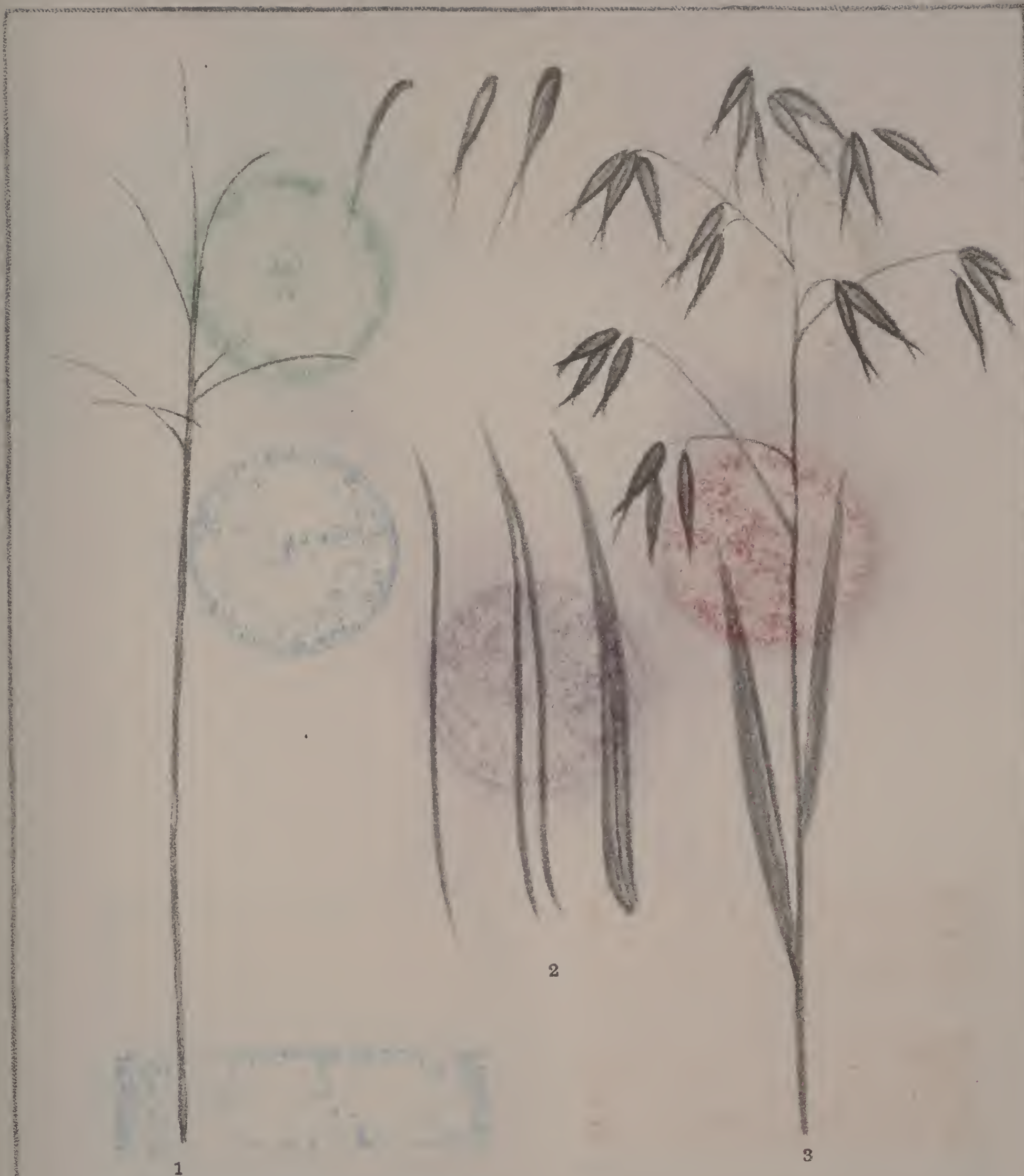
LIGHTER BLUE



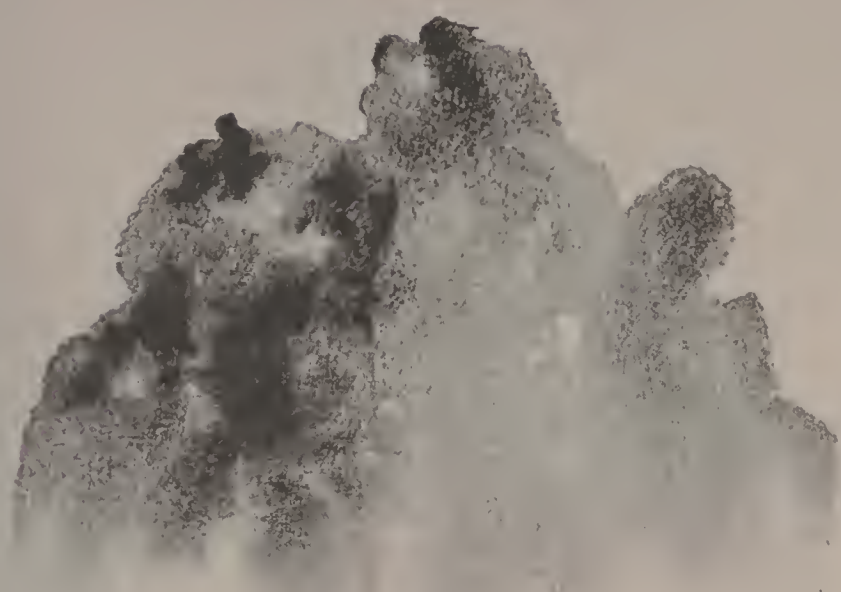
LIGHT BLUE



BLUE



Pencil Drawings of Grains: When you wish to draw with pencil or crayon from growths of oats, wheat or other grains, begin by sketching lightly the main stem. Then add the slender stems (Fig. 1). Draw the seed-heads with short strokes (Fig. 2). Draw the leaves with long strokes (Fig. 3). Strengthen the stem where necessary.



1



2

A Tree Painted With Water Color: Have you seen maple trees whose leaves have turned to scarlet and gold? They are beautiful to paint. First paint with yellow wash the shape of the whole top of the tree. Before this wash is dry drop in red, directly from the cake. With your brush, guide the location of the brightest color. Fig. 1 shows more red added to the left side of the tree. Draw the tree trunk with yellow, red and blue color, blended to make a neutral color. Add a few touches with the brush to represent the ground.



Fig. 1.



Fig. 2.

A Tree Drawn With Black Crayon: Look closely at the tree you wish to draw, and then carefully sketch with a light line the shape of the top part. Be sure this shape is true. Then with the point of your crayon, draw vertical strokes to cover the shape with a light tone. Some parts of the foliage will look lighter than others. To show this, begin at the top and draw darker strokes, over the light tone, as shown in Fig. 1. There will be still darker parts, under the big branches. Try to show by the color of your crayon strokes where the foliage looks light, where the deep shade settles, and where the strong branches are seen. Draw the trunk last, with firm, strong lines. Add short strokes for the grass at the foot of the tree.



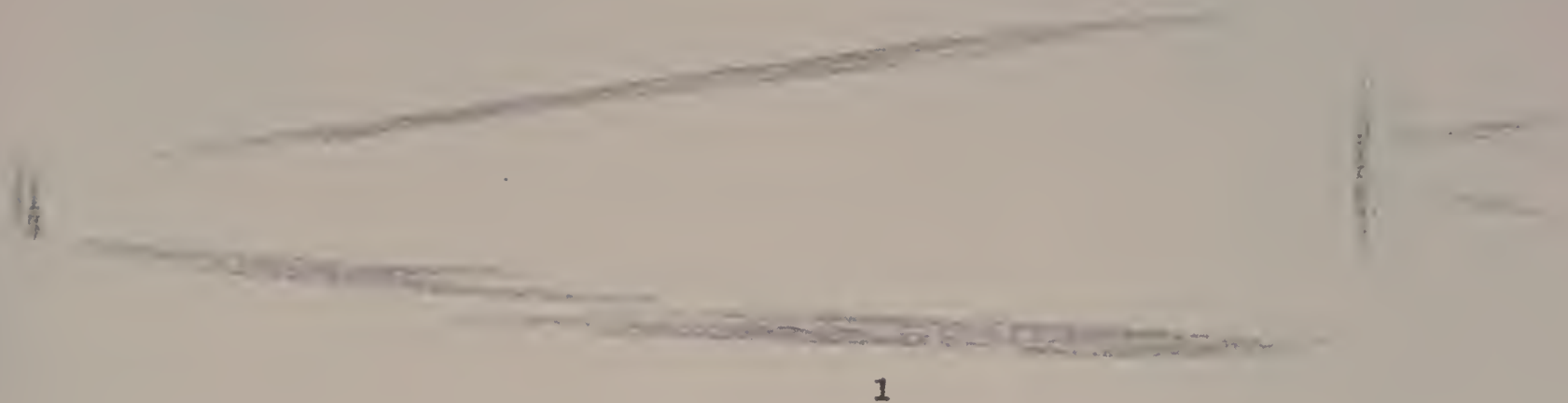
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2

Landscapes With Brush and With Crayon: You have learned that a picture of out-of-doors is called a landscape. The part nearest you is called the foreground. The part that is far away is called the distance. The landscapes on this page show a tree in the foreground, with many trees in the distance.

If you paint a landscape, lay the sky wash first. Then paint the distance and next the foreground. When these washes are dry, paint the tree. If you draw a landscape with crayon, first sketch very lightly the outline of the tree. Then sketch the shape of the distance. Next, lay the strokes for the foliage of the tree and for the trunk. Lay in the distance, and after that the foreground. Fig. 2 shows you the way the strokes are laid.



1



2



3



4

How to Draw Vegetables: Study the shape of the vegetable before you. Make a few light lines on your paper to show how long, how high and how wide it is. (Fig. 1). When you are sure you have shown this truly, draw the stem or the eyes or the sprouts, or whatever growths belong to that particular vegetable. Then lay on the strokes of colored crayon, in the direction that the form of the vegetable seems to suggest.

In painting a vegetable show the general shape by a few light brush strokes (Fig. 3). Then lay on a wash of color (green, yellow or light red) as the color of the vegetable will suggest. Drop in the stronger colors before this first wash is dry.



What Do You Like to Do? Have you watched children at recess or after school? Some of your playmates like to read; others like to jump the rope or slide down hill; others like to help Mother at home. Draw a picture, telling what you like to do, best of all.

Foreign Children

Little Indian Sioux or Crow
Little frosty Eskimo,
Little Turk or Japaneese,
O! dont you wish that you were me?

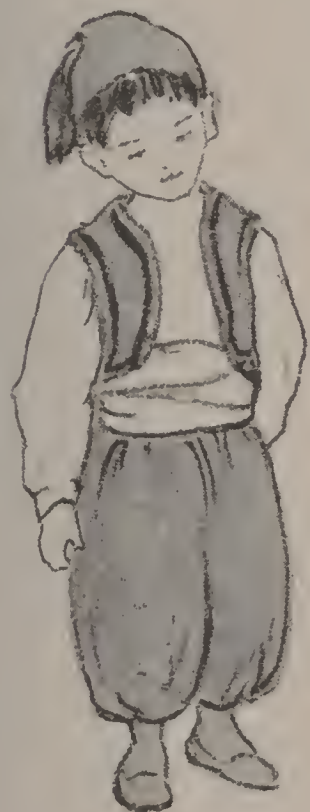
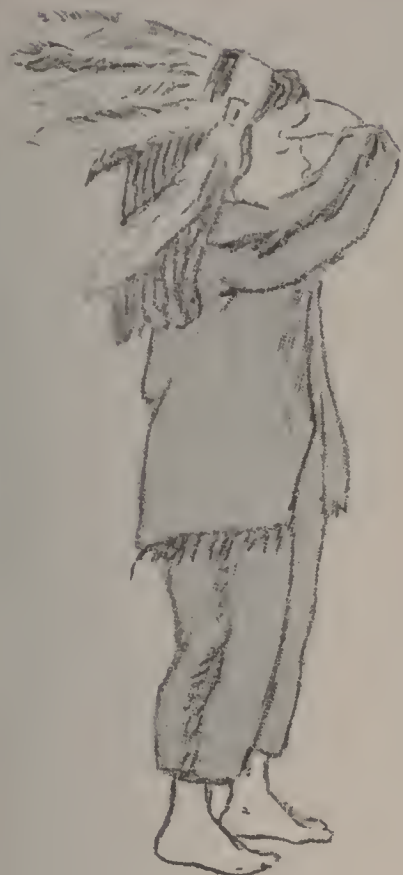
You have seen the scarlet trees,
And the lions over seas.
You have eaten ostrich eggs,
And turned the turtles off their legs.

Such a life is very fine.
But it's not so nice as mine:
You must often, as you tread,
Have wearied not to be abroad.

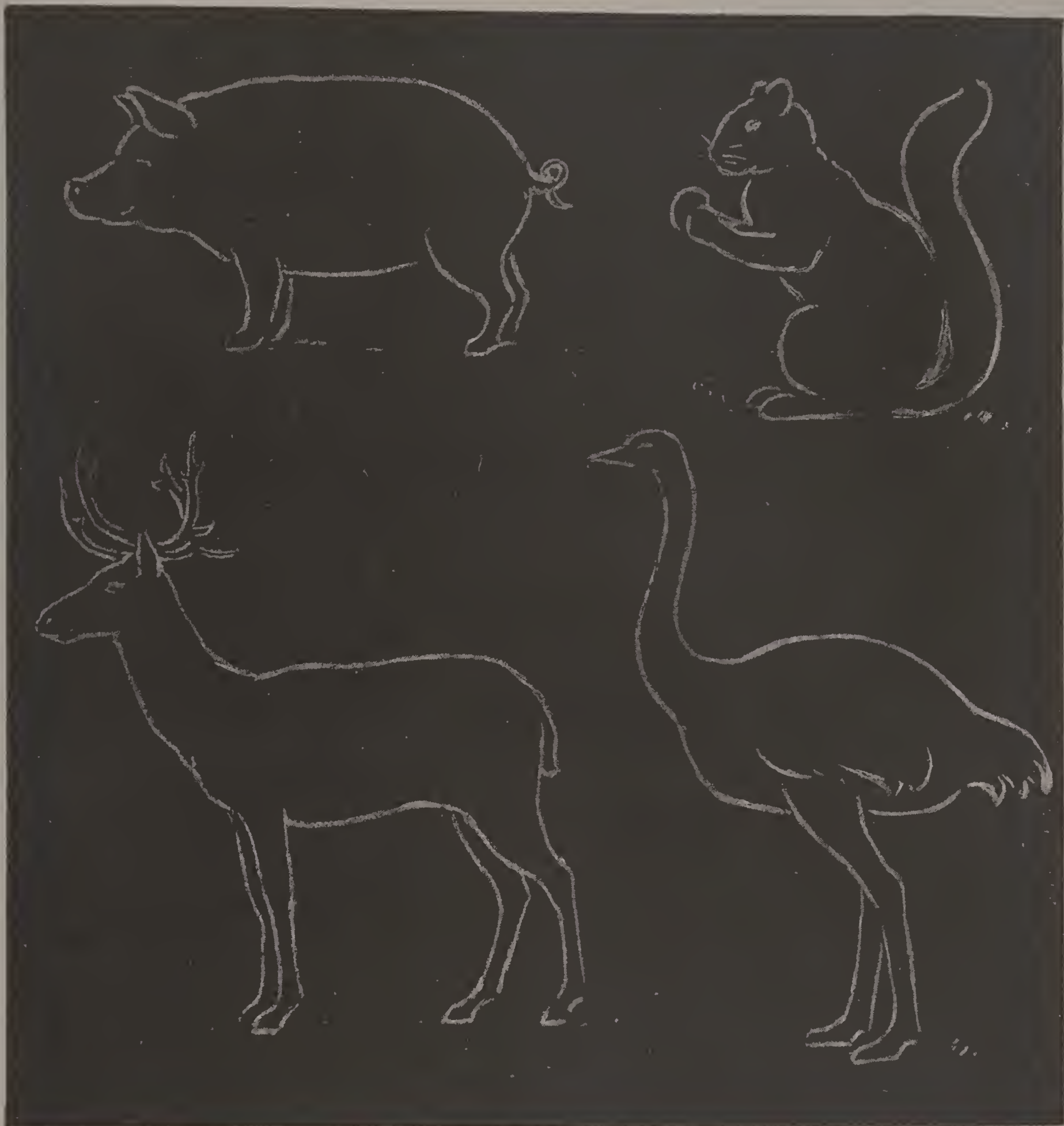
You have curious things to eat,
I am fed on proper meat;
You must dwell beyond the foam
But I am safe and live at home.

Little Indian, Sioux or Crow,
Little frosty Eskimo,
Little Turk or Japaneese.
O! dont-you wish that you were me?

Robert Louis Stevenson



A Character Pose: Your teacher will help someone to dress in the costume of another country, or to show some character that you have read about. Red Riding-hood, Robinson Crusoe, a soldier or a sailor would be fine characters to draw. Do not keep the "pose" standing too long. Use black or colored crayons.



Blackboard Drawings of Animals: Not many children will be able to draw from a live squirrel, or pig, or ostrich or deer; but all children can collect pictures of animals. From good pictures of animals make outline sketches. Draw blackboard pictures in much larger size. Try hard to make the general shape right. If the big parts are truly drawn, it does not matter so much about the little parts. How many wild animals have you seen?

STICK-PRINTED DESIGNS IN NORMAL COLORS AND TINTS

To the Teacher

The designs on page 20 show four interesting arrangements of color shapes printed with sticks upon geometric diagrams of squares. In these designs the color schemes bear direct relationship to the Color Chart on page 2, for the shapes are printed in normal colors and tints, upon backgrounds of grayed tints of the same color. Fig. 1 shows the small squares in the full strength of red and the large squares in a tint of red, printed upon a background of a very much grayed tint of red,—a color that we usually classify as brown. Fig. 2 shows two tones of yellow upon a gray-yellow background; Fig. 3 shows a tone of blue, in the full strength of the dye, on a grayed tint of blue; and Fig. 4 shows two tones of green upon a light gray-green background. These backgrounds were all selected from a stock of colored papers, the tone of the paper determining the color of the dye used in printing.

These and similar exercises could be carried out in the third year of school, if each child were supplied with a stick-printing outfit, containing red, yellow and blue color pads, and a collection of sticks, whose ends present various geometric shapes, such as the square, circle, triangle and oblong.

Geometric Diagrams for Surface Patterns

Figs. 1 and 2 show backgrounds that were ruled off in inch squares. The children should be taught to do this themselves, setting off with a ruler inch spaces on all edges of the paper, and ruling light lines, to connect opposite points. Figs. 3 and 4 were made in backgrounds ruled off in half-inch squares.

How the Designs Were Printed

In printing Fig. 1 the full strength of red was used for the small squares. In the stick-printing outfit is a "clear" cup, containing four felt pads. All but one of these pads were removed, and the remaining pad thoroughly saturated with alcohol. The gray-red paper, ruled off in inch squares, was placed upon a sheet of blotting paper (several sheets of manila paper would answer as well). The oiled paper circle was removed from the red color cup. The small square stick was pressed first upon the clear pad, next upon the red pad, and finally, with even pressure, upon a corner of the drawn square. This process was repeated for the printing of every small square in the pattern. (After the printing stick is thoroughly saturated with color, it will not be necessary to press it back on the pads for every impression). The large squares were printed in a lighter tone of red, obtained by pressing the large square stick first on the alcohol pad, next on the color pad, then on the alcohol pad again, and finally in the center of a ruled square. The other designs were printed in a similar way.

Exercises Based on Stick-Printed Designs

The examples given on this page are only suggestive of the many arrangements of color shapes that may be printed with the simple outfit described above. Children could not draw these shapes with sufficient accuracy to insure beauty in the result; but by the process of printing, standards of excellent design may be established which by the laborious process of drawing and coloring could be obtained only in the higher grammar grades and in the high school.



1



2



3



4

STICK-PRINTED DESIGNS IN NORMAL COLORS AND TINTS



BY SPECIAL PERMISSION METROPOLITAN MUSEUM NEW YORK

REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

GIRL AND COW
THEODORE ROBINSON.

PICTURE STUDY: GIRL AND COW

By Theodore Robinson

The original painting from which this picture was made, hangs in the Metropolitan Museum, in New York. On the days when the museum is open to the public, there is always a group of people standing before this painting. Why is it that people like the picture so much? If you live in the country, or if you have ever visited a farm in the summer time, you will perhaps understand the reasons for their interest. Artists almost always go to the country to find subjects for their pictures. The great sky space, the trees and rocks, the rivers, streams and lakes, the fields and meadows and the animals that are found in them can all be studied much better in the country than in a city or town. Even the people who live and work in the country are more interesting to put into pictures than people who are usually seen in city streets. This is because the peasants and farmers in the country are dressed for their work. Their clothes are not worn because they are fashionable or costly, but because they are adapted to the occupation of the wearer. They are usually simple in line; that is, they are not covered with ruffles or trimming that would make them fussy. Look at the dress of the girl in the picture. It is a simple, straight-line skirt, which gives the artist a chance to paint a large mass of fine color. If, instead, he had represented a "stylish" dress, it would not have suited the wearer nor the surroundings, nor would it have made a fine spot in the picture. The waist or bodice that the girl wears gives another chance for a spot of fine color. How simply her hair is dressed, too! It is quite in keeping with her costume, and with her occupation. You can see that a peasant girl, dressed in clothes that are best suited for her work, can look beautiful. How happy and contented she seems, as she stands there in the shade of the green trees, minding her cow, and keeping her fingers busy with her knitting! No wonder the artist who saw her wished to put her in a picture. Artists are wiser than other people in their judgment of what is really beautiful.

Cows, too, are favorite subjects with the artist. They make the best of models, for they are patient and slow, by nature, and will stand for a long time contentedly chewing their cud, while resting in the cool shade, on a hot summer day. Then, too, in a picture a cow makes a spot of interesting shape and color. Large masses of light and dark brown, or of black and white, are often found in a cow's hide. This is one thing that makes them picturesque—that is, good subjects for pictures.

It is not surprising, then, that men and women whose lives are spent in a noisy city should like to pause awhile before this picture of simple beauty and rustic peace. Pictures of this kind often open our eyes to beauty which is always around us, but which we are too blind or too ignorant to see. It is the mission of the artist to teach us, by showing us what they see.

The painter of this picture was Theodore Robinson, an American artist who was born in 1852 and died in 1896.



A Distinguished Member of the Humane Society:

By Sir Edwin Landseer.

Dog friends are very good friends to have. They not only repay our care with affection, but many times they protect us, when we are in danger. Some dogs are trained to hunt for people who are lost in the snow; others guard our property at night; and others will jump into the water and save a child from drowning. The noble dog whose picture is shown on this page would do this. Sir Edwin Landseer, an English artist who became famous because of his wonderful pictures of dogs and other animals, heard of the lives that this dog had saved and wished to paint his picture. He called the painting "A Distinguished Member of the Humane Society", because he thought that a dog who could save lives should be an honored member of such a society.

Sir Edwin Landseer's father was himself an artist, and when he discovered how great a talent his son had for drawing animals he encouraged him in every way. The little boy was always running away from his teachers and books, and was always drawing pictures of animals. So his father took him into the open fields near their home and would help him sketch the cows and sheep that were grazing there. In later years, when Edwin had become famous, the father would point to the stile on which the little fellow used to sit and draw, and say "That was the entrance to Edwin's first studio." Some of these sketches, made when Edwin was six years old, are now preserved in the South Kensington Museum, in London.

You will enjoy making a collection of Landseer's pictures. Photographs and prints from his paintings are very popular.



3



4



1



2

Four Ways of Making Pictures: Sometimes we wish to draw pictures, sometimes to paint pictures and sometimes to cut pictures from paper. Fig. 1 shows an outline picture of a duck, drawn on white paper. Fig. 2 shows the shape of a duck cut from paper. Fig. 3 is a wash drawing in grays, made with a brush and different tones of gray. Fig. 4 is a black crayon drawing. We could make at least two more kinds of drawing: a colored crayon drawing and a drawing in water colors.

From a stuffed bird of bright plumage, make three different kinds of sketches. Which do you like best?



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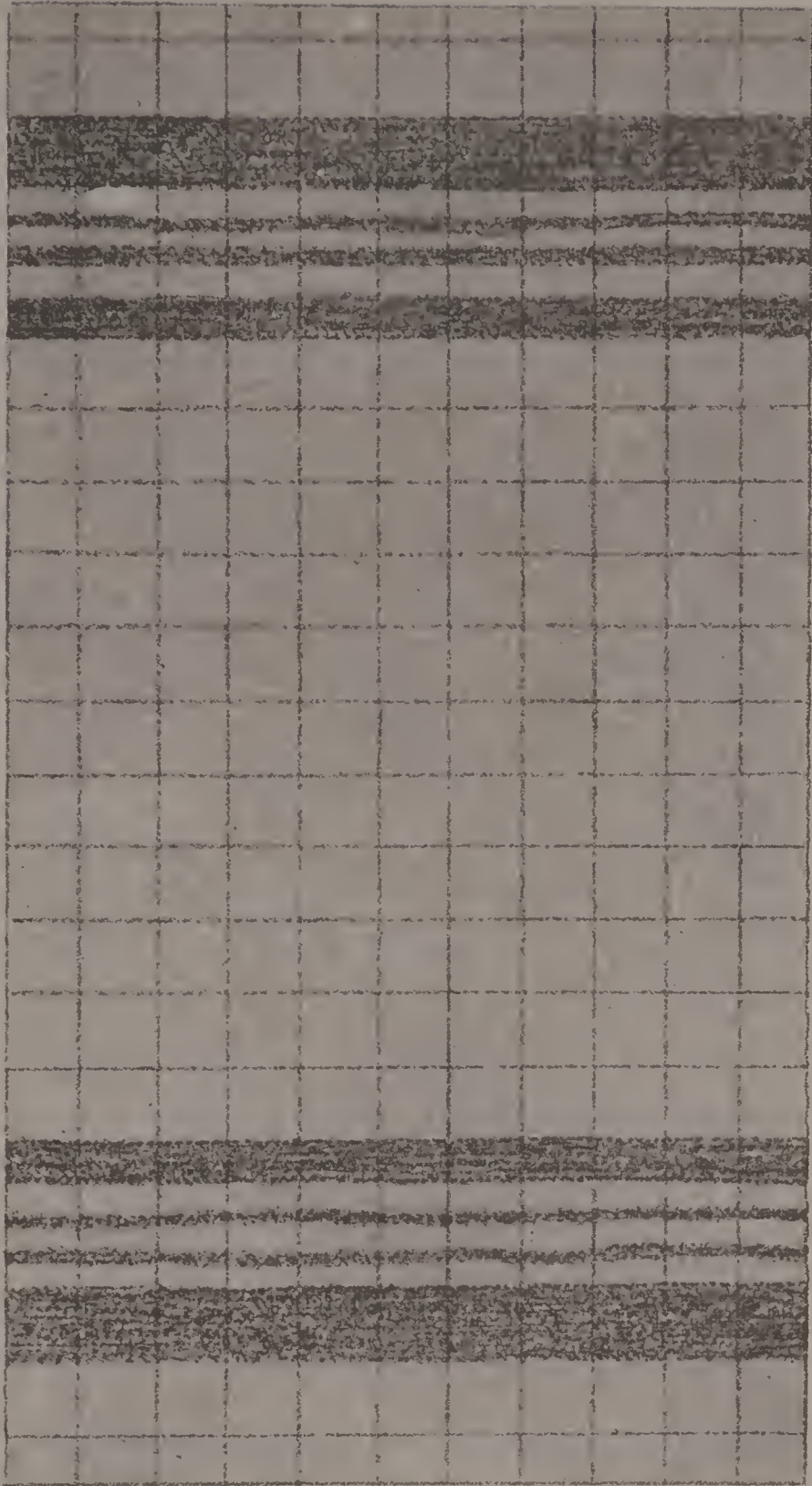


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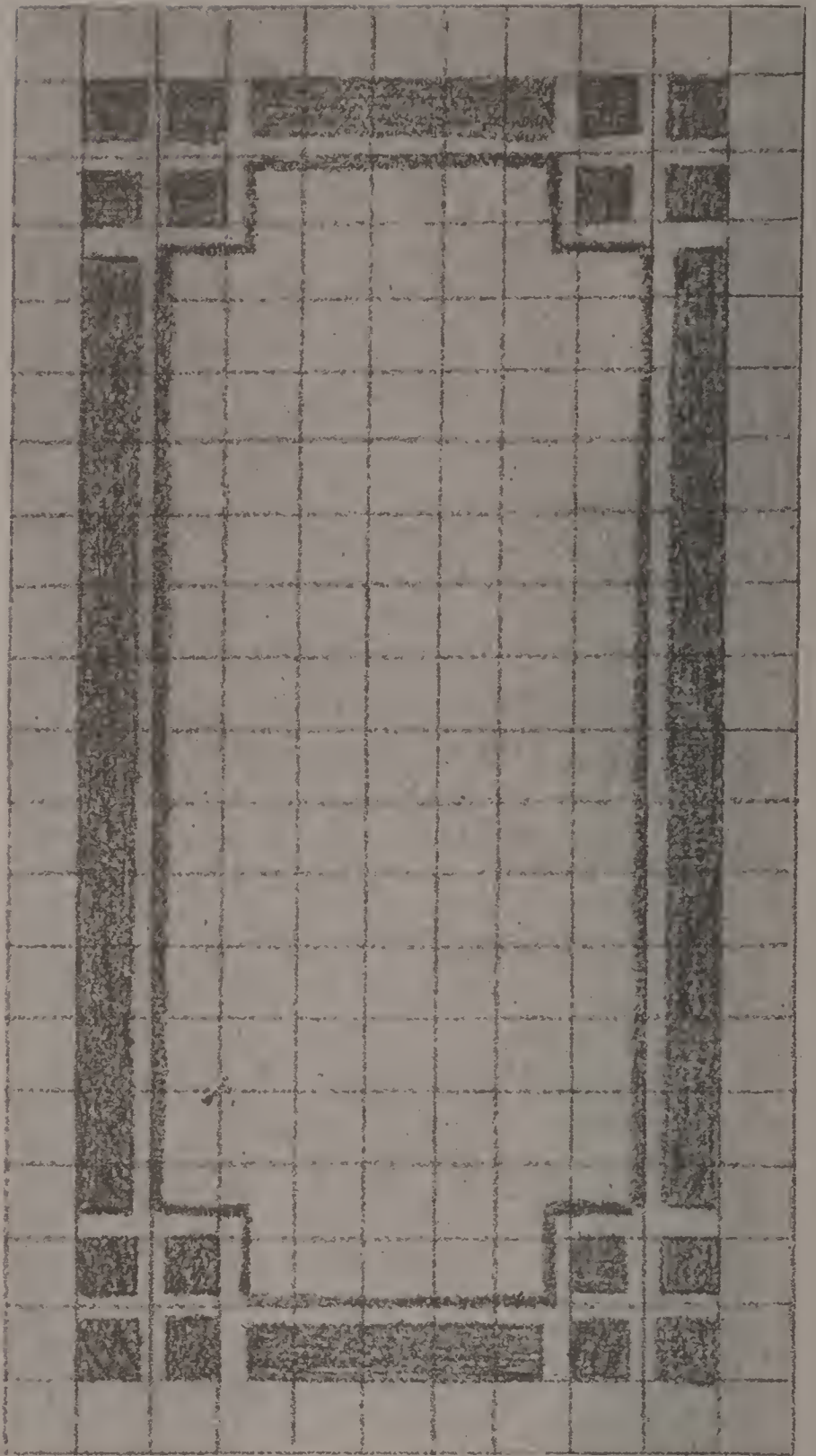


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Drawing From an Object: Choose an object that is large in size and of simple shape. First show on your paper how high and how wide it is (Fig. 1). Then draw the shape of the top and bottom (Fig. 2). Next draw the handle, if there is one, or any part of the object that is not included in the general shape. Strengthen the lines that you wish to show most plainly (Fig. 3). If you wish to add a gray wash or a tone of color to your drawing do this before you strengthen the outlines.



1



2

Designs for Rugs: Gray manila paper, squared off in quarter-inch spaces, is a great aid in planning designs. Border designs for rugs may be easily drawn upon it as the ruled lines will keep the bands straight and of even width. Fig. 1 shows one such design. Black crayon and one color, such as orange, red, green, blue or violet will give good color effects. You can make many different patterns.

We can also plan rugs with borders all around the margins. Fig. 2 shows a corner design, with connecting bands. Make a design like this, on 6" x 9" squared paper. Draw the corner shapes with orange crayon and make the bands black. Then plan another design, and use a different color with black.



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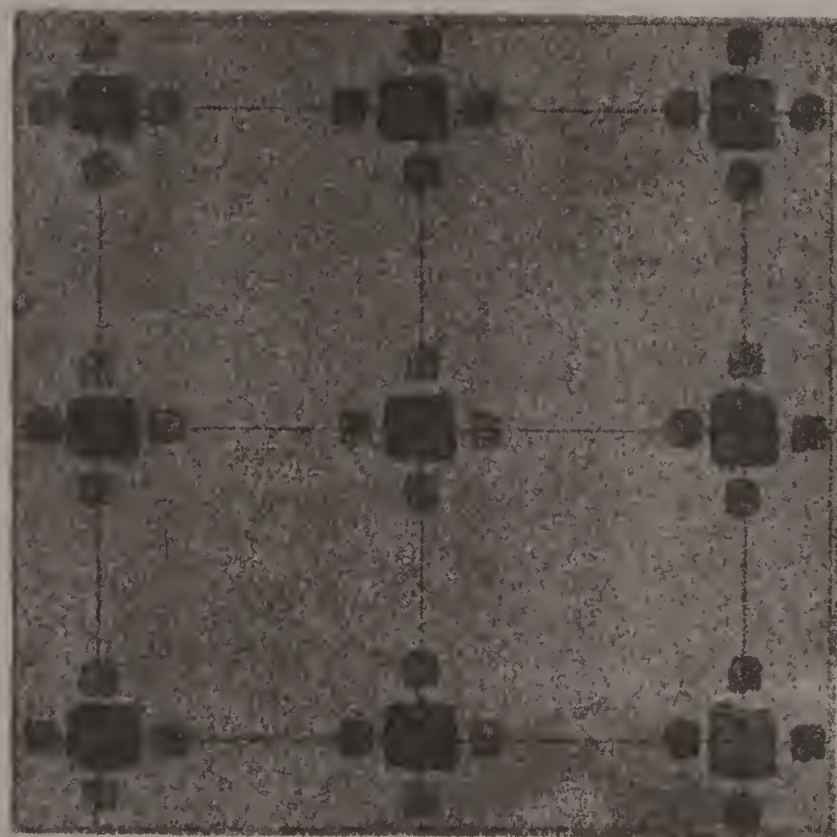


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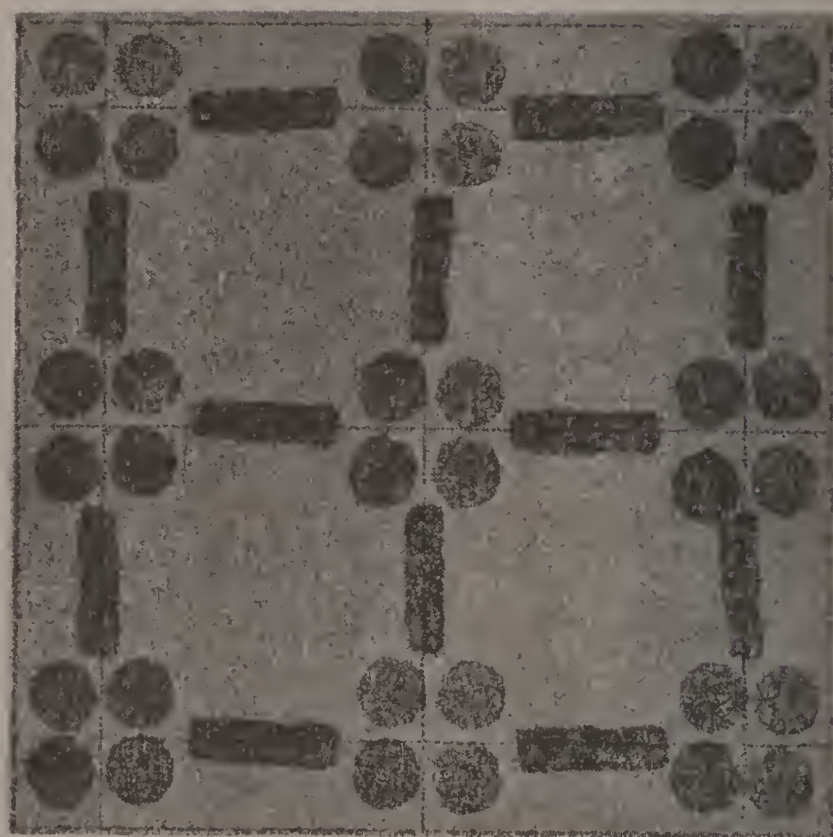


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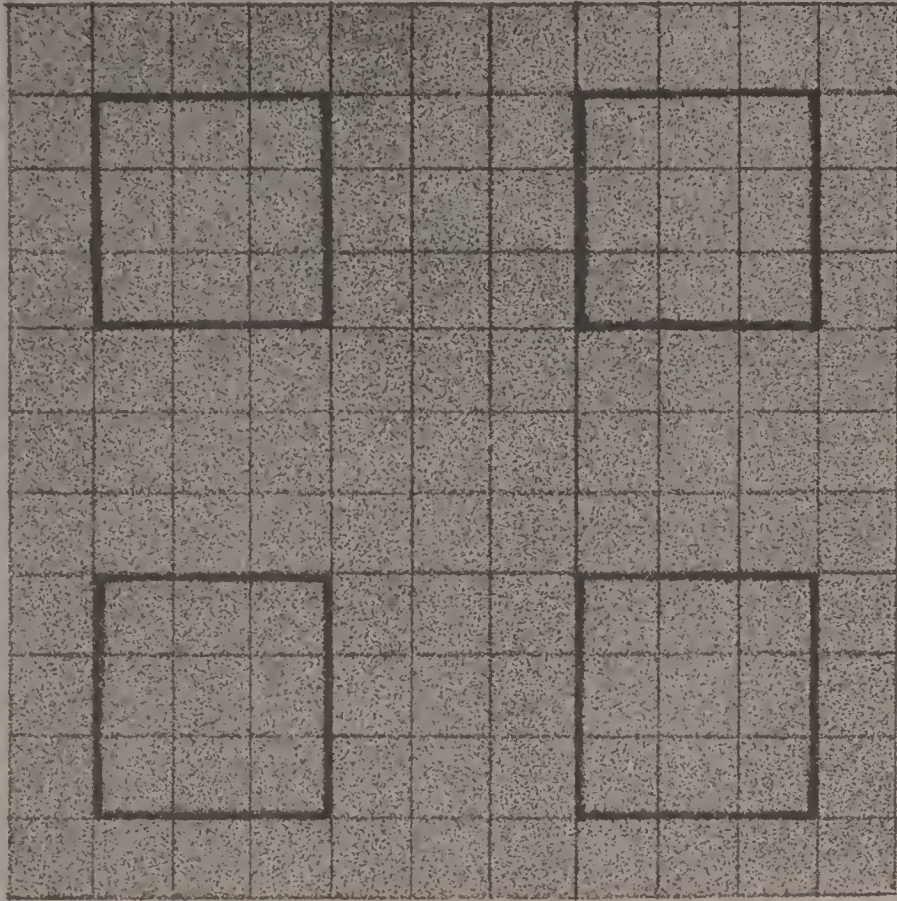


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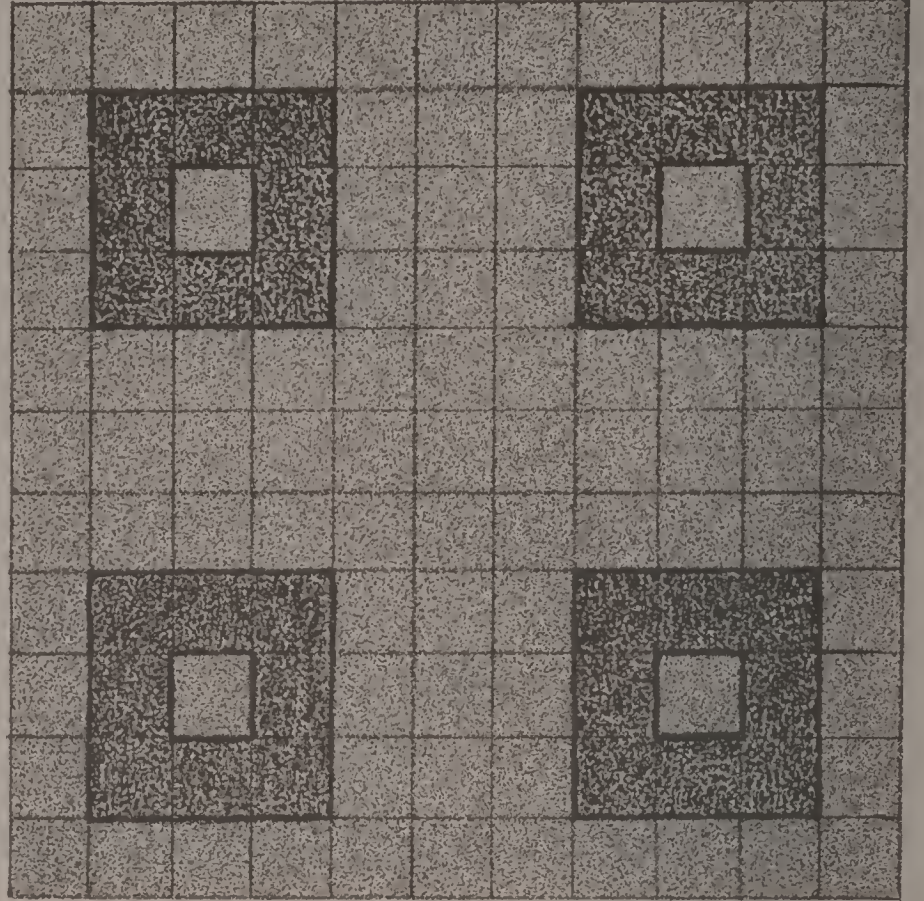
Stick Printing: With neatly cut sticks and with dyes we can make many beautiful arrangements of shapes. The ends of the sticks are pressed against the pad of color, and then pressed against the paper or cloth where the design is to be printed. It is like printing with a rubber stamp. Gray or colored paper, ruled in inch squares, gives us a pattern upon which we can print the shapes. Figs. 7 and 8 were printed in blue upon a gray-blue paper.



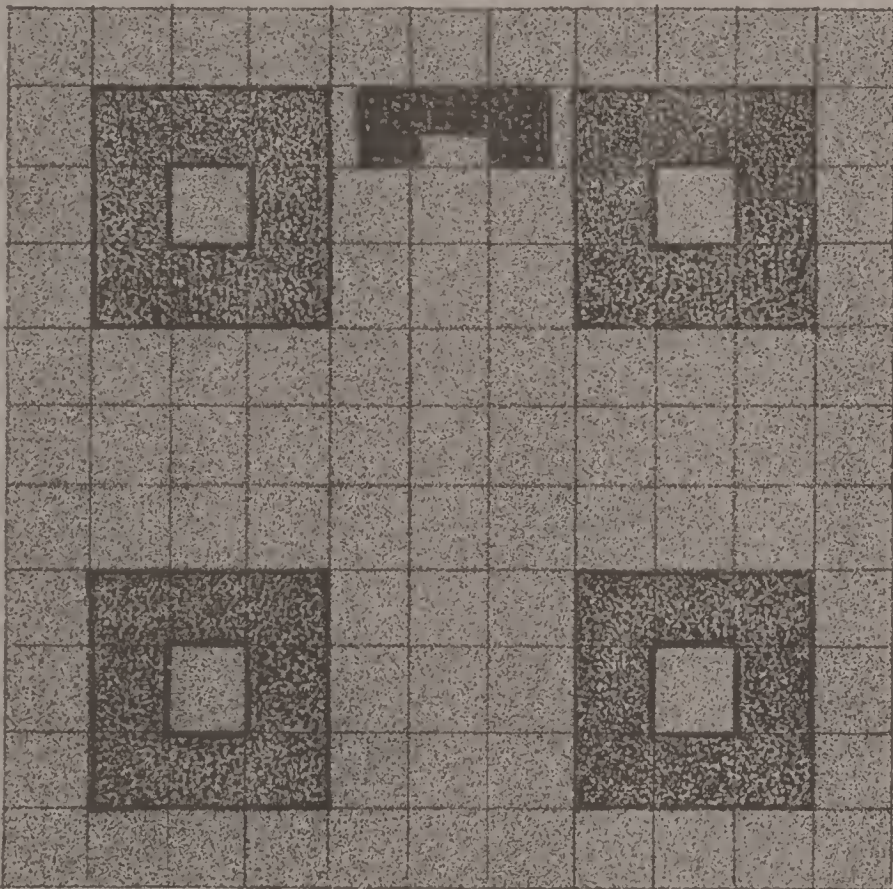
Borders in Musical Measure: This page shows us another way of making borders. If we lay brush strokes regularly, keeping time by counting or humming as we lay them, we shall form regular repeats. Keeping time with our brush strokes is like beating time to music, or like marching to the sound of fife and drum. Let us sing as we make our borders, all together. One color, as blue, will look well on gray paper.



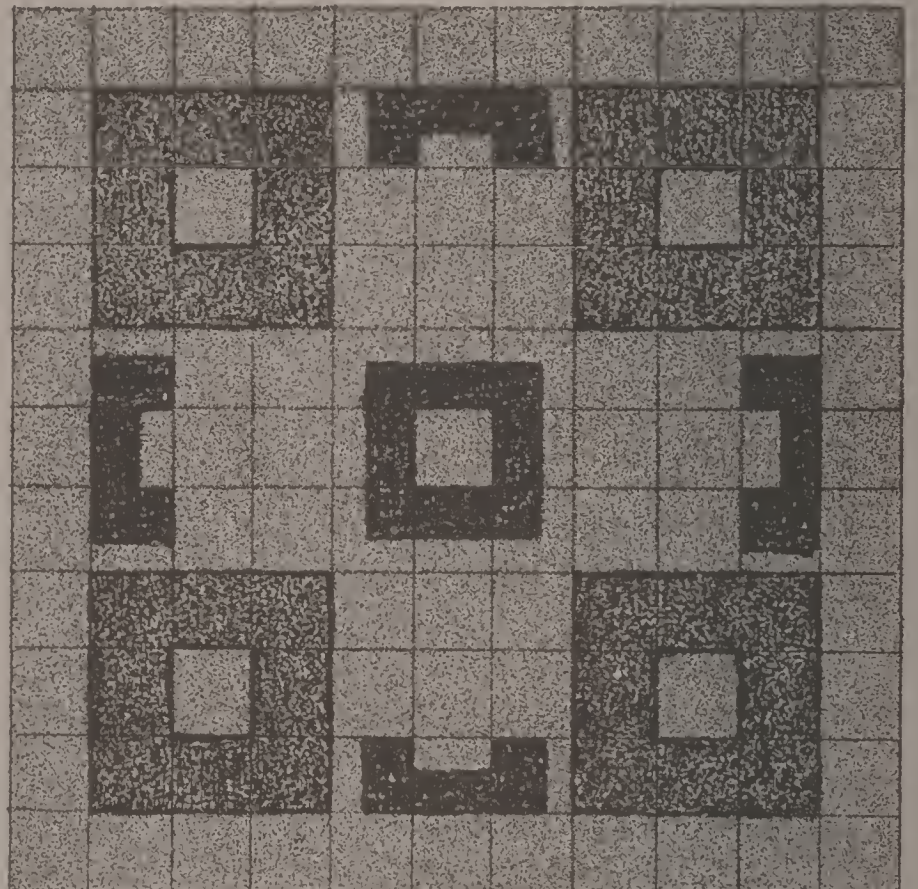
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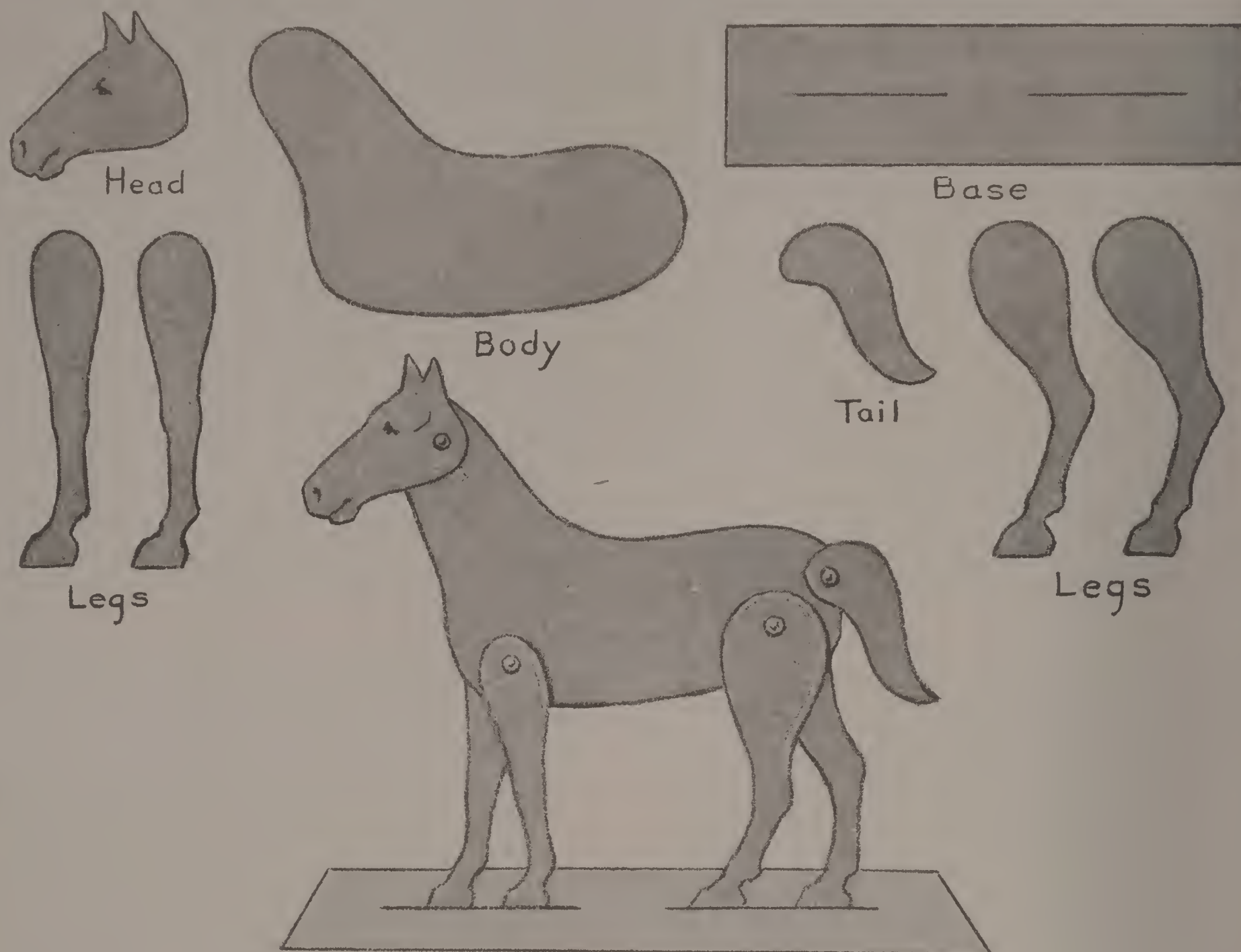


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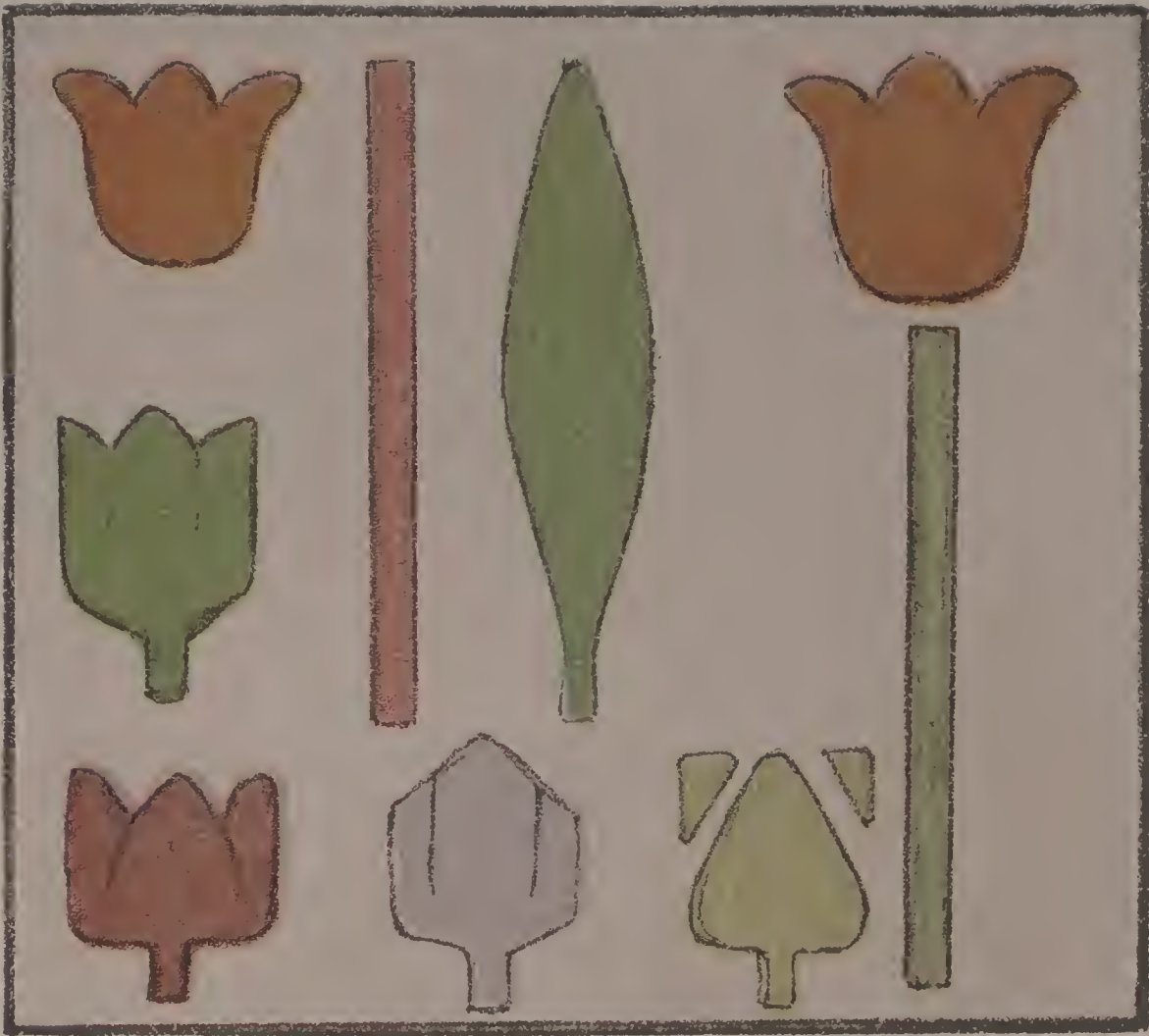
Tile Design, on Squared Paper: Tiles are thin pieces of baked clay, used for floors, for roof coverings, and as a setting or frame for fire-places. They are sometimes of such beautiful design and color that they are used separately, like any other piece of pottery. We sometimes use them to protect a table from contact with hot dishes. Figs. 1, 2, 3, and 4 show you four steps in planning a tile design. Copy these steps, making one drawing instead of four. Use gray squared paper, black crayon and one colored crayon. You may choose red or green or violet or orange. Count your squares carefully, and fill in the large spaces with an even tone of color. The shapes that are black in Fig. 4 should be filled in with black crayon, in your drawing. When you have made a neat drawing of Fig. 4, plan some designs of your own.



Animals That Can Move: Would you like to make pasteboard animals that can move heads, tails and legs, and that can also stand alone? The sketches on this page tell how to do this. You will need to look in your collection of animal pictures and pick out some suitable subjects, such as a horse, cow, dog, deer or almost any wild animal. Cut from paper the shapes of different parts. First cut the body, then cut separately the shapes of all the legs, the head, the tail, etc. Put the different parts together, to see if the proportions and shapes look right. Correct any errors. Then carefully trace the separate parts on pasteboard. Cut out the pasteboard shapes. The different parts are held together with small brass paper-fasteners. The head, legs, tail, etc., can by this means be made to move. An oblong piece of cardboard is slit to form openings, into which the feet of the animal may be placed.



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UNITS OF DESIGN FROM PLANT FORMS

To the Teacher

The designs shown in color on page 20 in this book are of a purely abstract character, and the units were made and repeated by the mechanical process of printing. There is another and very delightful source of design, to which the children should be early introduced. Page 39 is given in illustration of this source. A favorite flower, the tulip, is first studied, for its own beauty and interest (Fig. 1). The effort is made to learn all about its color, its growth, the proportions of different parts, and the various textures of flower, leaf and stem. Then, with scissors and paper, all the different shapes found were first cut freely, in large size, and then in smaller sizes, arranged upon a sheet of paper, and their shapes traced and colored (Fig. 2). One of these arrangements was then chosen as a unit of design, in a problem,—in this case, a design for a book cover. The unit was here balanced, to form a symmetrical design.

How to Paint a Tulip

As a subject for a painting lesson, a yellow and red tulip is probably most satisfactory. First, paint the shape of the flower cup with a yellow wash. Before this is dry, drop in red, guiding the blending of the colors with the brush, to gain the desired effect. Wash the brush and paint the stem with a greenish yellow, made by taking a little blue in the brush, and then dipping it into yellow. Paint the leaves with a yellow wash, dropping blue into it, and guiding the blending of the colors with the brush.

Shapes Found in Different Parts of the Tulip

With scissors and manila paper, cut the shapes of different elements of the tulip. The leaf, the stem and the side views of flower and bud all present individual and interesting shapes, which may be cut in life size first, and then in smaller size with the thought of their use as design motives. Fig. 2 on page 39 shows a group of these shapes, first cut from paper and then traced. These tracings were filled in with flat tones of color, in grayed washes.

A Design for a Book Cover

Fig. 3 shows the side view of a flower and the shapes of a stem grouped to form a unit of design. This unit was then repeated once to form a symmetrical design. It could be carried out in colored papers, or the shapes might be cut from manila paper and arranged upon the rectangle. When the desired arrangement is obtained, the shapes could be traced and colored. The letters forming the title of the book should first be drawn upon squared paper, and then traced upon the cover. If the whole thing is carried out as a cut paper design, the letters might also be cut, basing the cutting of each letter upon an inch square.

The Contents of the Book

A blank book with a cover design of this nature should be made, in which to mount paintings and drawings of flowers. The left pages might show realistic treatments of flowers, and the right pages the shapes of different parts of the growths, with some suggestions as to their use in forming units of design.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Drawing from Objects

Page 28. In third grade, a little more formality is looked for in the study of objects. Proportion is studied first, as suggested by Fig. 1. The children should now be taught to show how wide and how high an object is, before they proceed to show any of the details, however interesting. Do not be too critical about faults in perspective. Try to help the children to see foreshortening rather than to understand its principles. If the object studied has a different tone on the inside, like the pail illustrated in Fig. 4, it will be easier to demonstrate how far down in the pail can be seen. In studying a large cylindric object like the pail, the bottom may be slightly tipped, so that all the children may see a little of the inside, as it stands on the teacher's desk.

Design

Pages 19, 20, 30, 32 and 36. Full instructions for carrying out the interesting designs on page 20 are given on page 19. Another stick-printing exercise is given on page 32. Boxes, envelopes, bookcovers, cornucopaeas and many other articles may be made of these decorated sheets of colored paper. In the absence of the stick-printing outfit, similar effects could be produced with colored crayon. The exercises on pages 30 and 36 are especially valuable, as they are preliminary to important lessons in design in the succeeding books.

Construction

Pages 38 and 39. The lesson in making the pasteboard horse, given on page 38, may be supplemented by work of a similar nature, from any other animal. Such work will develop the children's ability to draw in correct proportion the different parts of animals. It is well to possess a good "general idea" of animal form, but the good draughtsman must go farther than this. He must know of the particular and characteristic shapes of heads, legs, feet, tails, etc. He must understand the articulation of joints, etc. "Work that is play" sometimes helps children to gain much of this kind of information.

The note-book design, given on page 39, may be easily carried out by the children.

Picture-Study

Pages 20 and 24. With pictures of the quality given on these pages, picture-study becomes a delight and an inspiration. A collection of Landseer's pictures, in penny prints, might be made by the children, if the teacher would help in the selection of the subjects, and in bringing the matter to the attention of the local picture dealer, who might place them on sale. Such pictures could be mounted on gray paper and placed in a portfolio, made by the children. Or, interesting picture-books could be made by the children, using pictures of animals cut from magazines and papers. Such picture-books could be sent to a "children's home" at Christmas time.

Color Theory

Pages 1 and 2. This work is fully explained in the text on page 1 and by means of the Chart on page 2. While the children should use the normal primaries and binaries and their tints, in the various color exercises of the year, the making of the Chart should be given at the end of the term, as the greater the technical excellence of the work, the greater will be its value.

THE · GRAPHIC DRAWING · BOOKS

BOOK · FOUR



THE · PRANG · COMPANY

NEW YORK · CHICAGO · BOSTON · ATLANTA · DALLAS

SUGGESTIONS TO TEACHERS

General Plan

As the course in art instruction progresses through this series of books, it will be seen that there is less and less of indefinite or impressionistic work, and more and more of the conscious study of principles. Even the nature drawing is affected by this purposeful idea, for plant and animal forms are coming to be studied for the sake of their use as design motives. Such studies are no longer dismissed with the mere recording of the facts of their growth and color. The classification of the subject matter is kept under the usual heads of nature, landscape, figure and animal, object, design, construction, picture-study and color theory. Lettering is introduced as a new topic, in this book. The teacher may present the lessons, page by page, as they appear in the book, or she may change the sequence to fit local conditions, or to aid in adapting the lessons to suit the general course of study. Flowers and plants should always be studied in their own particular seasons, when interest in them is most strongly felt. The illustrations in the book are for suggestions of the kind of material the teacher should provide, and to show the technique that is recommended for pupils of this grade. Illustrations of plants, animals or objects should not be copied by the children. The alphabet and all lettering arrangements may be copied, however, as the pupils must learn certain exact proportions in this class of work.

The blank pages in the book will be found convenient for preserving the best specimens of the students' work. All exercises pasted on the pages should be mounted first on a gray paper, cut $\frac{1}{4}$ inch larger on all sides than the paper upon which the drawing is made.

Nature Drawing

Pages 3, 5 and 7. Some fall flower may be substituted for the dandelion shown on page 3, or this page may be given for spring nature work. The processes of painting the dandelion, however, should be followed in the study of other flowers, such as the aster, chrysanthemum, thistle, etc. Any seed or seedpod may be used instead of the sprouted bean, on page 5, if it is desired to give this lesson in the fall. The seedpod of the poppy or any kindred growth would make an excellent motive. The maple-leaved viburnum which is so interestingly shown on page 7 may suggest the similar treatment of almost any berry-bearing spray. Study the two modes of rendering given on this page. Berries and autumn leaves should certainly be rendered in color, either water color or colored crayons.

Landscape Effects

Pages 17 and 39. The illustrations on page 17 suggest several different treatments of the landscape. To reproduce such effects, however, is beyond the ability of fourth grade students. The sketches will interest the children, however, and will provoke discussion. But the teacher should look for much simpler expressions of "The Season I Like Best." On page 39 is shown a paper-cut landscape, worked out in normal green, one tint and two shades, in direct relation to the points illustrated in Color Chart No. 4, on page 2. This is described fully on page 40.

Figures and Animals

Pages 13, 15 and 38. In preparation for the work suggested on page 13, a "game" might be played in the schoolroom, for the express purpose of giving the pupils not participating in the game a chance to study the action. Line sketches should be made first. Those that are worthiest may afterward be filled in with ink or water color washes.

A rabbit or some other pet animal should certainly be present in the schoolroom, as the basis for such a lesson as is suggested on page 15. Sketches of boys at kite-flying time (page 38) should be made at home, and brought to school for criticism.

(Continued on Page 3, of cover.)

THE GRAPHIC DRAWING BOOKS

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.

2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.

3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

Pages 1 and 2 of this book consist of a detached Color Chart which should accompany each book.

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A PRACTICAL COLOR THEORY

Color Chart No. 4

To the Teacher

The Color Charts in this series of books present a color theory which will be found of the greatest assistance in establishing color standards and color harmonies. The Charts may be duplicated by the pupils or they may serve as standards of technical color to which the various exercises in design and color may be referred. The making of a Chart after the model on page 2 in this book may be easily accomplished by pupils completing the fourth year in school, as it involves merely the laying of even washes of the primary and binary colors with a tint and a shade of each. Water color is the best medium for such work. In case water colors are not available colored crayon, on white paper, may be used, obtaining tints by a lighter pressure of the crayon and shades by laying strokes of black under the stroke of normal color.

The teacher should herself prepare a Chart, following the directions given below. Directions for mixing and laying the primary and binary colors and their tints are given on page 1 in Books I, II and III.

Tone

Tone is that quality through which objects become visible to the eye. Tone is a general term for any spot of color, gray, black or white.

Value

The quality of a tone with reference to light and dark is called value. White has the lightest value; black has the darkest value.

Tints and Shades

All tones of a color lighter in value than the full intensity (normal) of that color are called tints. All tones of a color that are darker in value than the full intensity of that color are called shades. Shades are produced in pigments by the addition of black to the normal tone.

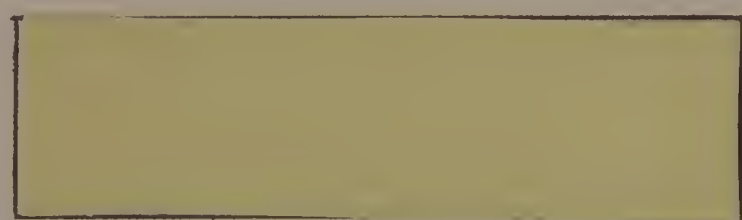
To Lay Washes of Normal Colors, Their Tints and Shades

1. Normal Yellow and Light Yellow

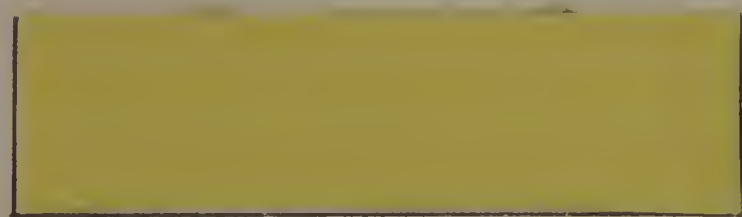
- (a) To lay washes of normal yellow and light yellow, follow the directions given on page 1, Book III, under the head "To lay Washes of Normal Colors and Their Tints."
- (b) **Dark Yellow.** Moisten the cake of black paint, being careful not to touch the cake with the brush. Transfer several brushfuls of strong pure yellow to the box lid. To this add a touch of black. If this mixture gives a greenish tone (as owing to the imperfections of pigments is apt to be the case) add a little red. Try to match the shade of yellow given in the Chart on page 2. Cover with this wash a space about three inches square.
- (c) When these washes are thoroughly dry, prepare finders of the required size ($2\frac{1}{2} \times 2\frac{1}{2}$ is a practical size). Trace the rectangles upon the evenest portions of the washes. Cut out and mount the normals with their tints and shades, following the arrangement given on page 2.



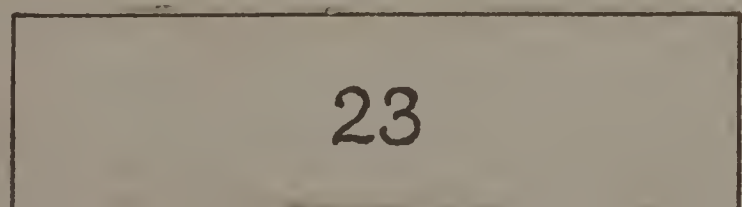
NORMAL COLORS, TINTS AND SHADES



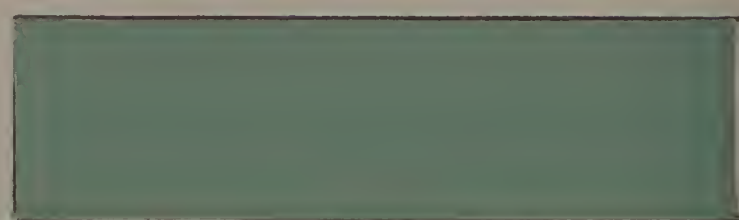
LIGHT YELLOW



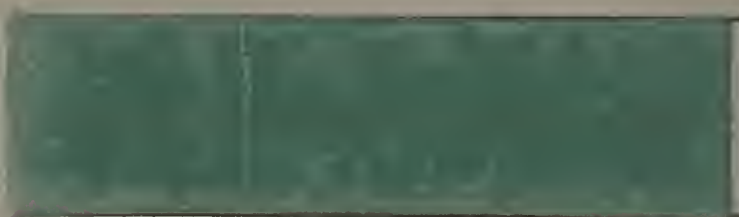
YELLOW



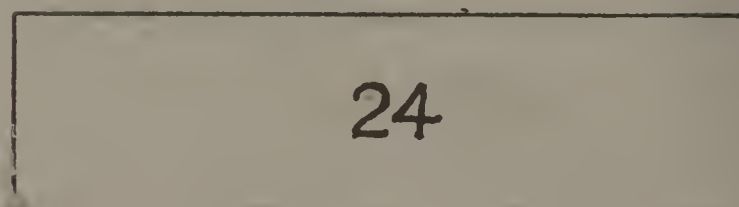
DARK YELLOW



LIGHT GREEN



GREEN



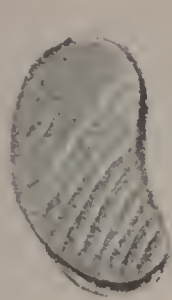
DARK GREEN



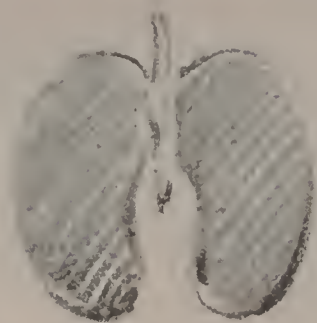
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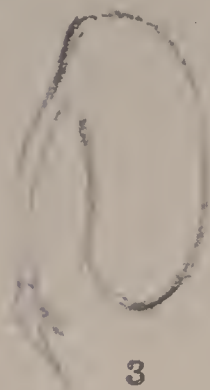
How to Paint a Dandelion: Indicate with light brush lines of pale yellow the main lines of growth. Paint the shape of the flower head with a wash of strong, pure yellow (Fig. 1). Add the bracts with green. Paint the shapes of the leaves with a yellow wash first. Before this is dry, drop in blue, to make green. Wash your brush, and paint the stem of the flower in the colors that you see in your own specimen.



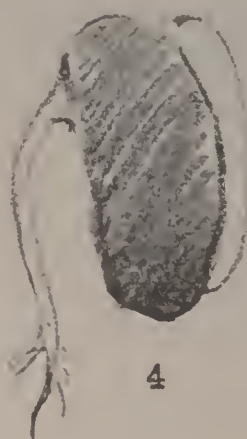
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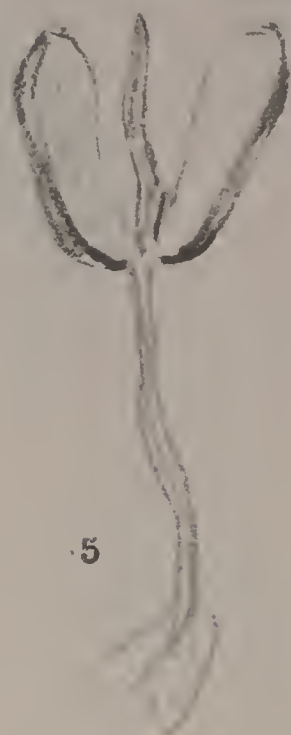
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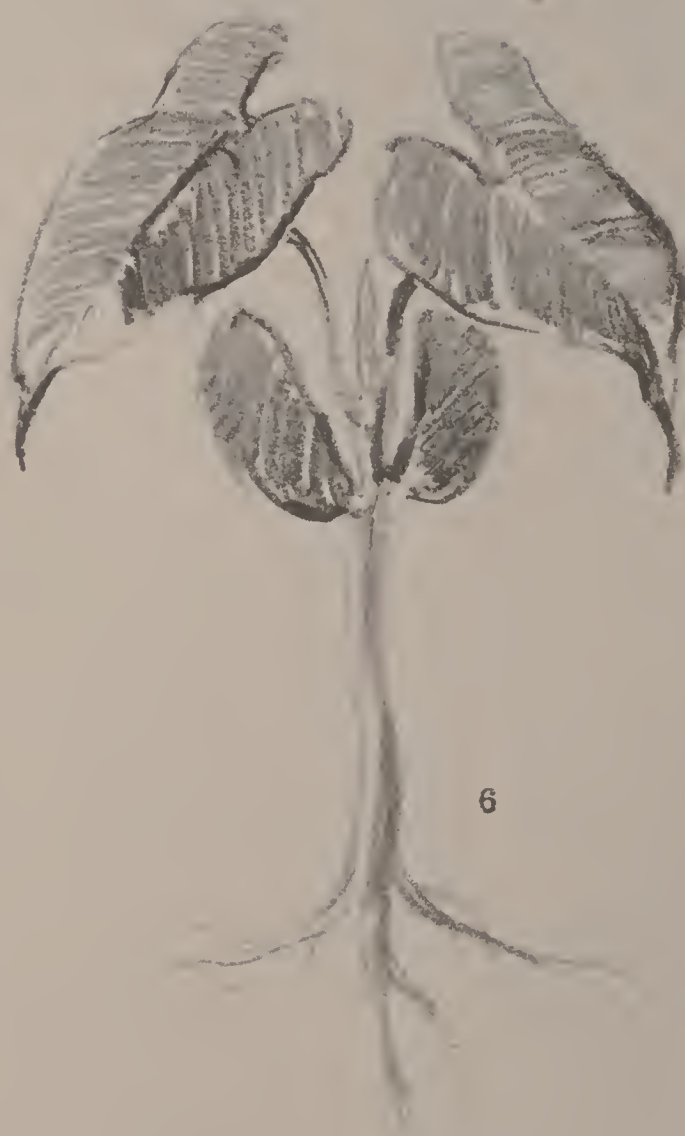
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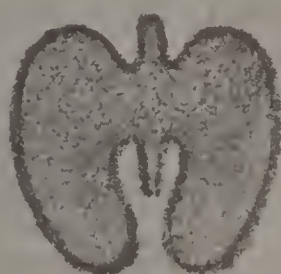


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PLANT NOTES

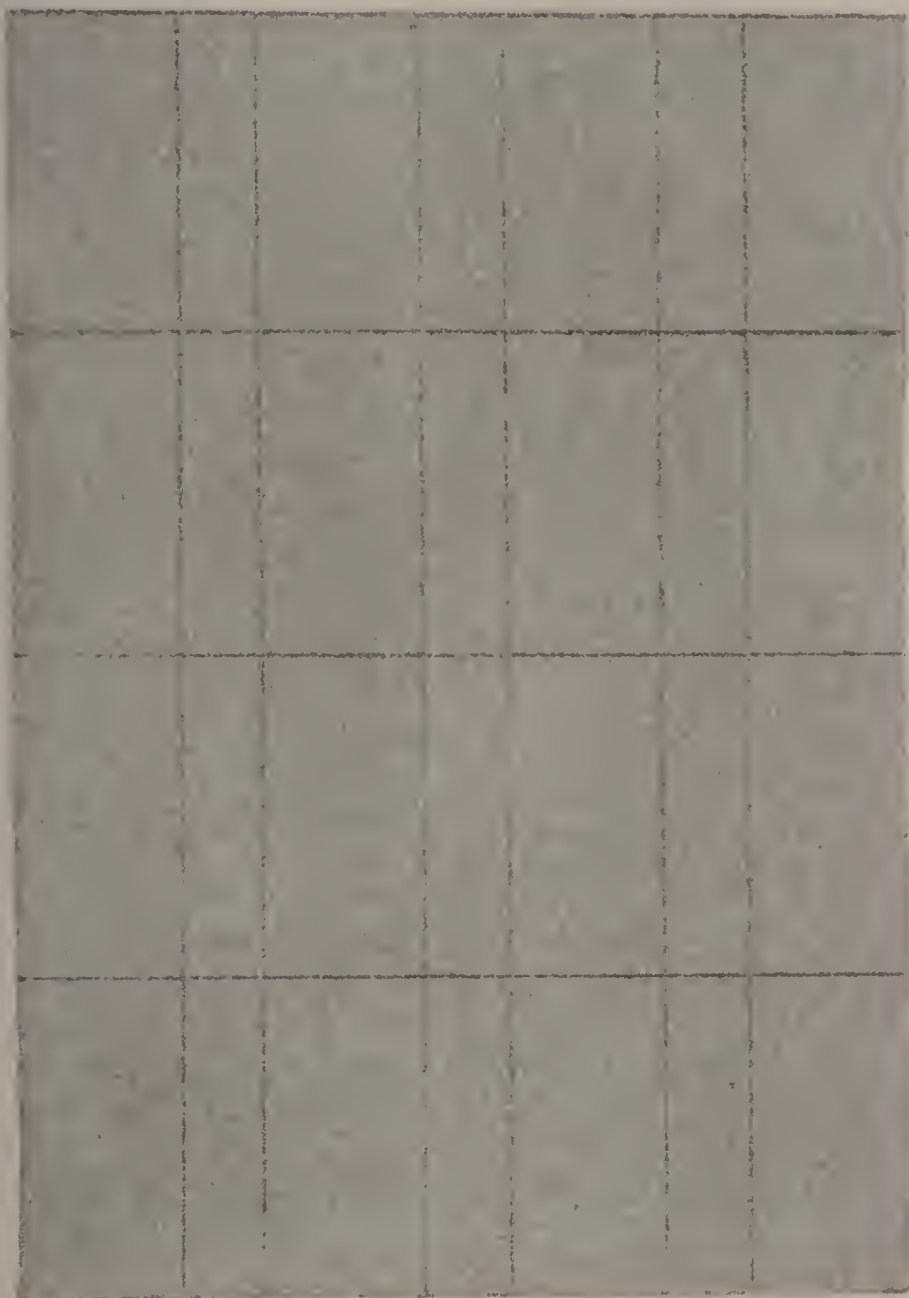
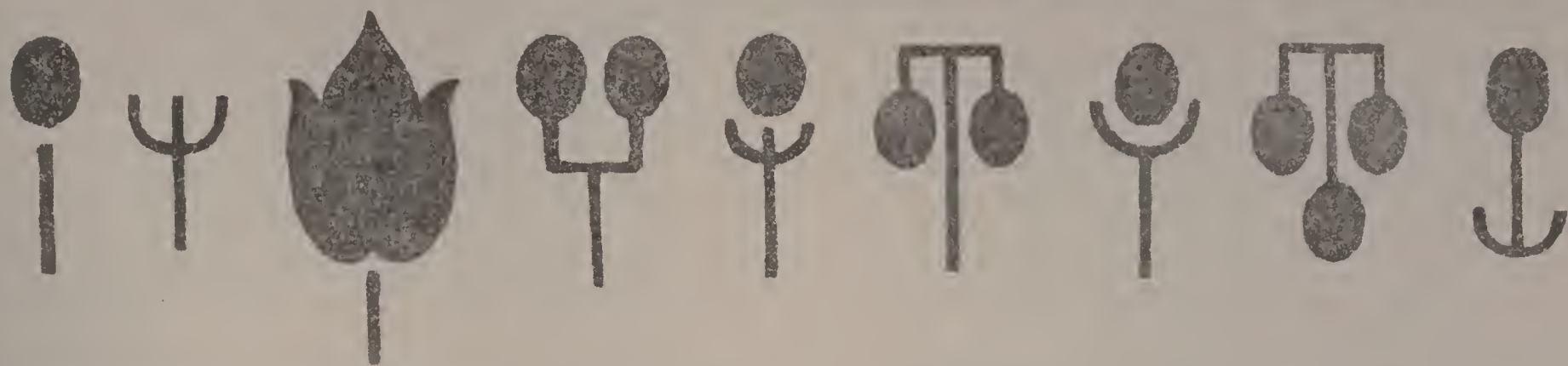


A Book For Nature Notes: The small sketches on this page show the wonderful things that happened to a bean when it started to grow. If you do not believe that these sketches are true, plant a bean on a pad of wet cotton, placed on the top of a glass of water. In a few days you will see sketch 2, then 3, then 4, then 5, and finally 6. You can then put the little plant in the soft warm earth and it will grow and bear fruit. A booklet may be made to hold a record of all of these stages of growth. The decoration for your book may be a design made from some interesting shapes that you have found in the growth of the bean. Cut the unit from paper and when you have adapted it in size and shape to suit the cover, place it in position and trace around it. Fill in the shape with color. The title to your book should be carefully drawn, and finished in the same color as your unit.

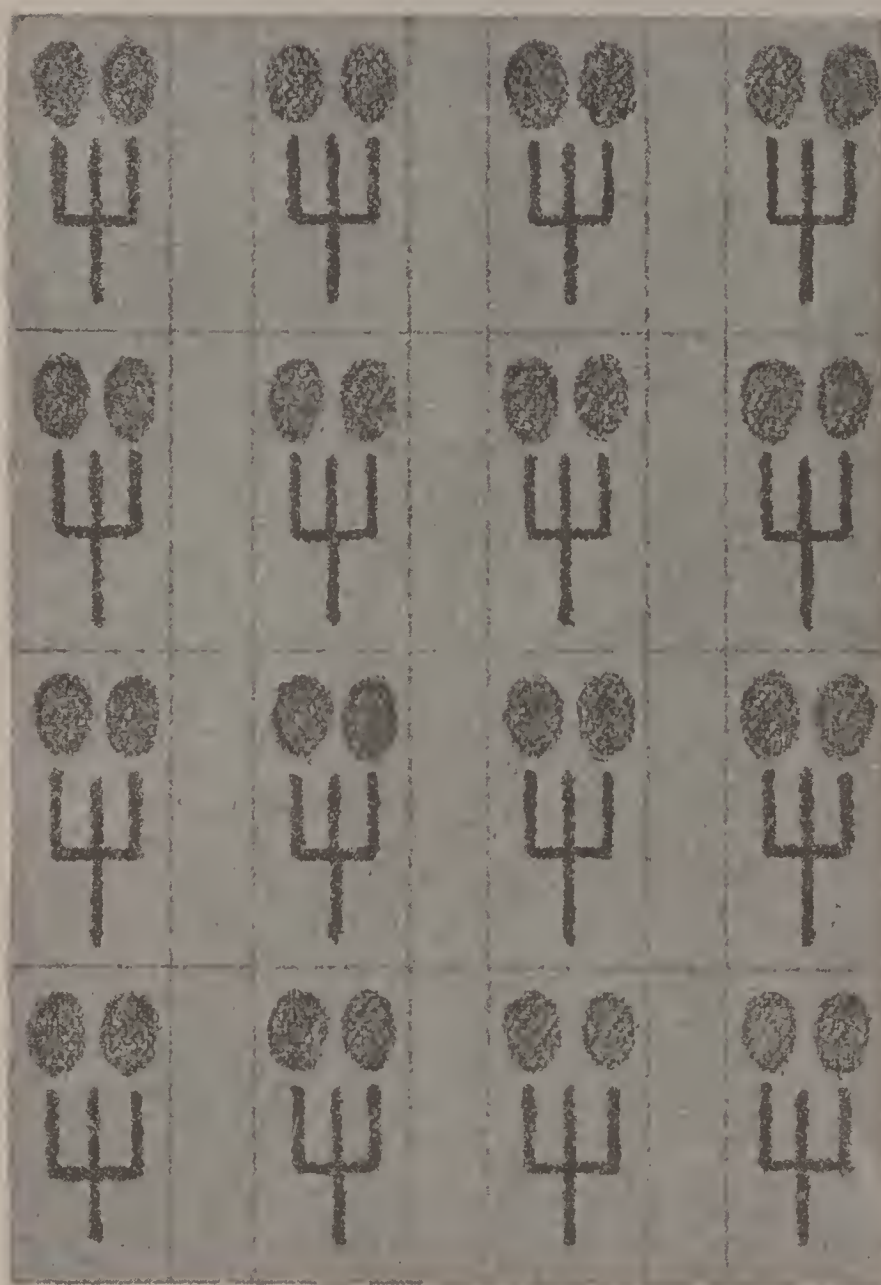


Wild Fruits and Berries: When we select a twig or a spray for drawing or painting, we should look for one that has in its growth both large and small shapes. A leaf or two will probably provide the large shapes, and a group of berries will make interesting small shapes.

You can cut away any part of the spray that you do not wish to draw. Sketch very lightly the main lines of growth. Sketch also, the larger veins of the leaves as a frame-work and lightly indicate the shapes of the leaves. Then paint or draw the berries. Finish the stem, and, last, lay on the strokes or the washes for the leaves. The sketches on this page are from the maple-leaved viburnum. The berries were dark blue, and the leaves were richly toned with autumn colors.



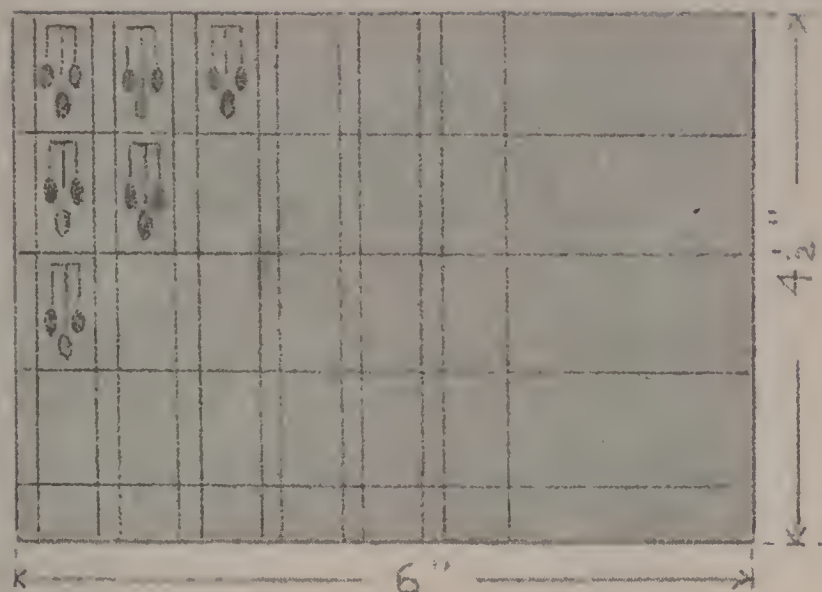
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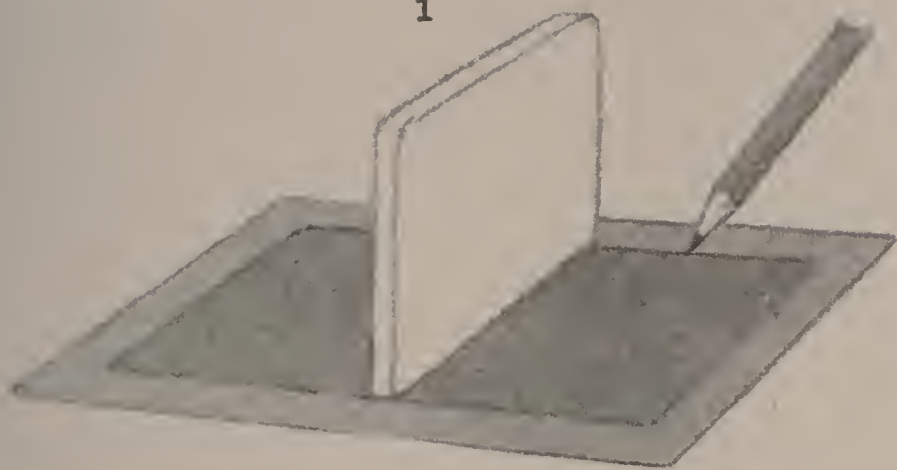
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Design Motives From Berries: A berry-bearing branch, like the one shown on page 7, is not only beautiful in its growth and natural coloring, but it furnishes interesting shapes which we may use in making designs. The row of shapes at the top of this page shows a few of the many ideas and arrangements that were suggested by the viburnum branch. How simple the first arrangement is! It is only the flat shape of a single berry, grouped with a straight line suggested by the stem. Yet if this simple unit were repeated over a surface in an orderly way, with a color in harmony with the background, the effect would surely be good.

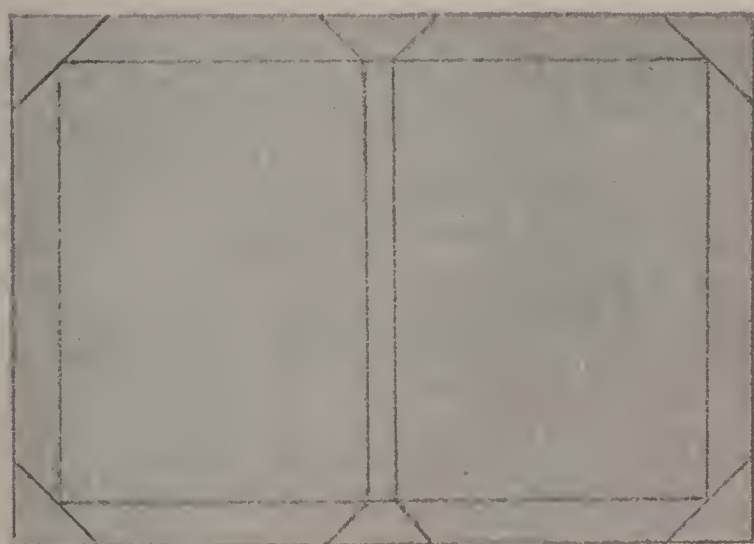
Fig. 1 shows you how to rule paper for a stripe design. Set off half and quarter inch spaces on the upper and lower edges of a piece of gray or colored paper. Set off inch spaces on the left and right edges. Rule light lines connecting opposite dots. With colored crayons, make several arrangements of berries and stems from a specimen of your own. Choose the unit you like best, and draw it with one color and black in the spaces planned. (See Fig. 2).



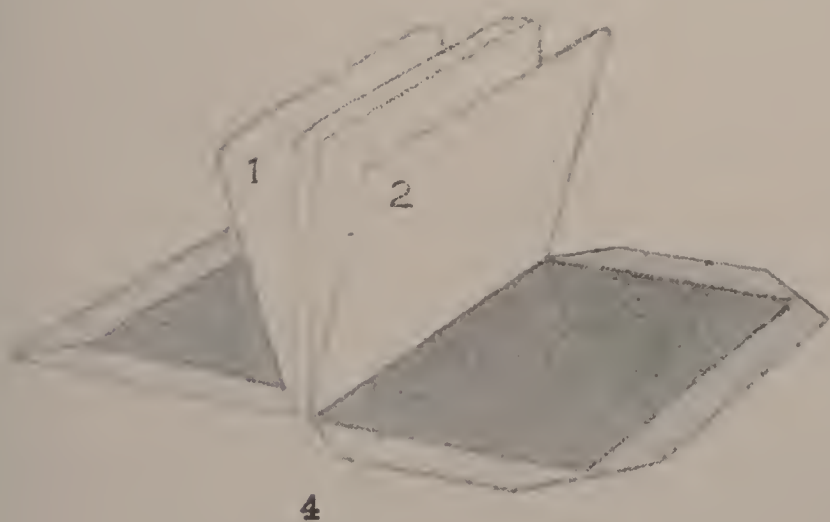
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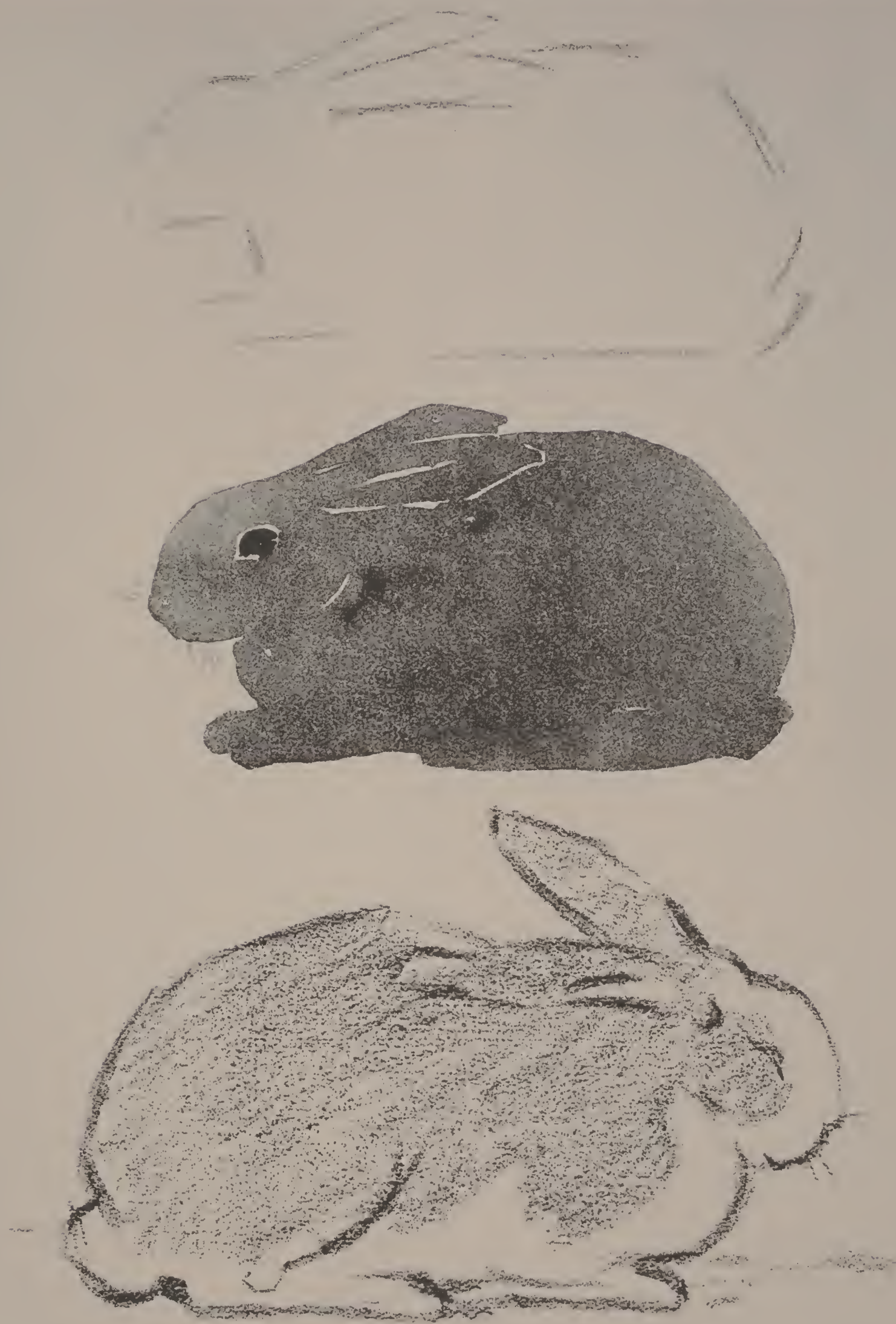
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A Cover For a Memorandum Book:

You can buy for a penny a small blank book with a stiff paper cover, just big enough to slip into a hand-bag or side pocket. The little book will take on quite another air, when you have fitted around it a cover of fine color and design. Fig. 1 shows a piece of construction paper, soft brown in color, of a size planned to fit a book about three inches high, and two and one-quarter inches wide. Fig. 2 shows the covers of the book laid flat upon the paper, and the pencil marking their size and shape. Fig. 3 shows the corners and the V-shaped openings marked for cutting. Fig. 4 shows the margins on the left cover folded over and pasted down. When the margins on the right side are folded and pasted, the first and last blank pages of the book (see 1 and 2 in Fig. 4) are to be pasted down over the margins. This holds the cover in place. Fig. 5 shows the decoration, which is put on with colored crayon. It will be better to decorate your paper first. Then you can mark the pattern for your cover on the wrong side.



Games and Occupations: Have you noticed how the shapes of people change as they bend their bodies to do different things? Watch the children on the playground. Some are kneeling, some running, some hopping, some bending, some are pushing or carrying or pulling or dragging. All of these occupations or actions can be expressed by flat pictures or shapes. Try to draw with gray wash or to cut from paper shapes that will show many different actions.



Sketches From Live Animals: Any animal that you have a chance to observe closely, either at home or at school, will be a most interesting subject for study. First block in the general shape and proportion of the body. Study with particular care the shape of the head and the location of the eye. If the animal has strong characteristics, be sure to draw them accurately.

When the form and especial features of your subject are accurately set down, lay on the crayon strokes or the water color washes, according to the medium you are using. The sketches above illustrate a wash drawing and a crayon sketch.



The Changing Seasons: Would you like to live in a country where the seasons never change? There are many children in the world who have never seen the snow, and who would not know what to do with skates or sleds. There are a few children, also, who have never seen green grass, or bright flowers or large trees. Do you know where such children live?

The boys and girls in most parts of our country enjoy the sports of all seasons. They like the winter, with its snow and ice; they like to fly kites when the spring winds blow; they even enjoy the rain when they can use umbrellas and rubber coats; and the summer and autumn, when they come, bring beautiful days, spent in the woods and fields.

Draw a picture of the season you like best.

INTERESTING OBJECTS DRAWN WITH COLORED CRAYONS

To the Teacher

There are several reasons for the choice of Japanese objects, for the work illustrated on page 20. First, the toy umbrella has the charm of novelty, and the advantage of being interesting in two positions, as open and shut. Second, both umbrella and lanterns are fine in color, and can be used as permanent decorations of the schoolroom, if they are properly placed, although the colors are intense. Third, the peculiar texture of the objects renders them suitable for colored crayon treatment. They are easier to represent than pottery or flowers, and the fact that the colored crayon strokes can be applied so loosely and freely, without injury to the general effect, is another point in their favor.

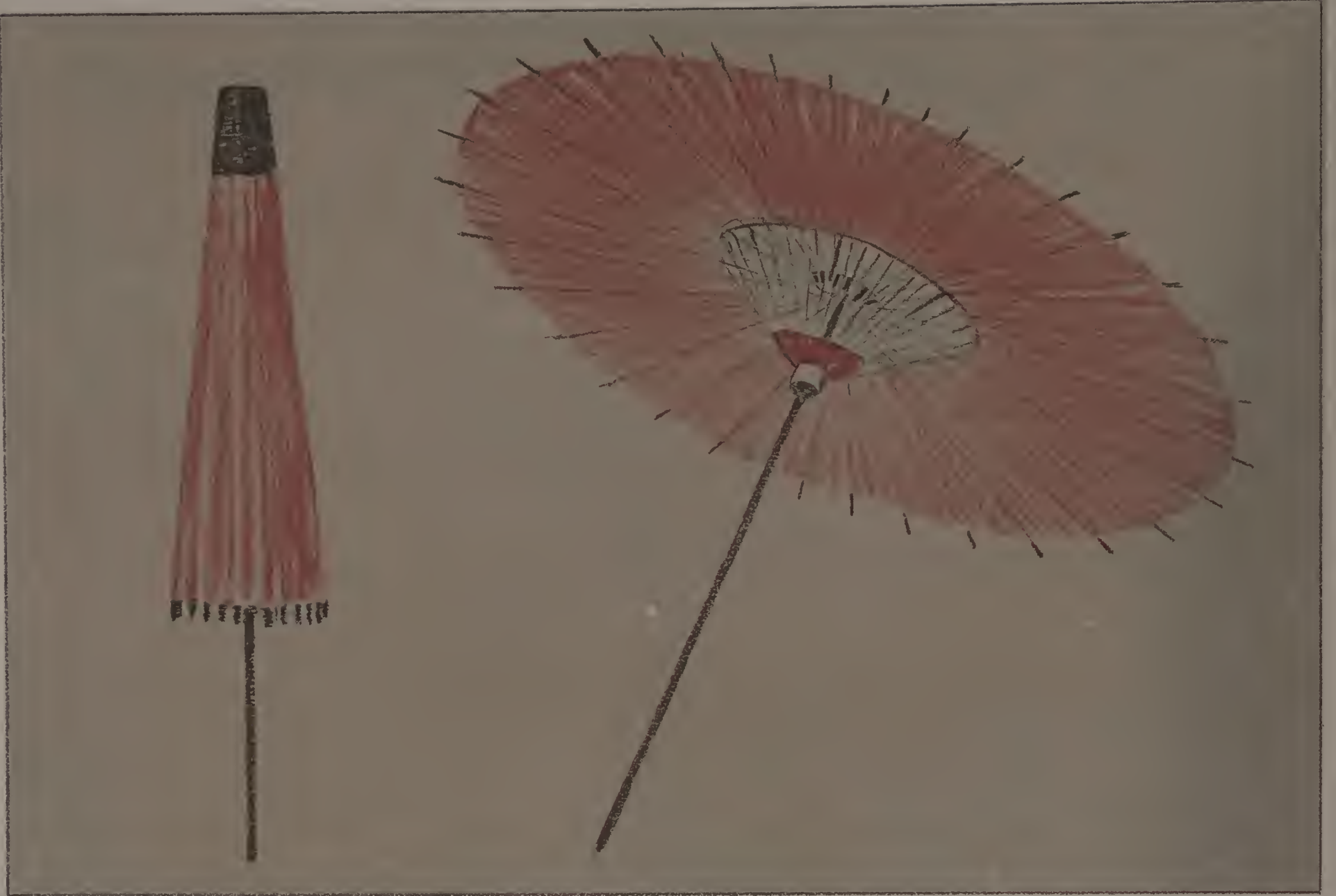
How to Draw a Japanese Umbrella

Choose bogus or neutral gray paper for this exercise. One umbrella of good size and of fine color, will be adequate for the lesson. Open it, and arrange it on the teacher's desk, so that all pupils can see its outline—an ellipse. Without going into the discussion of scientific perspective, ask the children to draw what they see. Let "What do you see?" and "How do you see it?" be the basis of criticism in this lesson. Sketch first light lines, showing the shape and position of the umbrella. Use a black crayon. Be careful about locating the apparent center of the ellipse, where the handle disappears. The correct placing of the handle will help determine the apparent width of the ellipse. Then draw the ribs of the umbrella, spacing them as equally as possible on the outside, and letting the lines disappear almost entirely, as they approach the center. Then lay on the color strokes, with a well sharpened crayon. The direction of these strokes should follow the direction of the strokes showing the ribs. Finish the drawing of the handle, and add any other features which the particular model studied presents.

How to Draw Japanese Lanterns

Sketch first very lightly the general outline of the lantern, using the crayon that is nearest the color of the lantern studied. Then with black crayon, draw the shapes of the top and bottom rims. Notice that the rims do not appear exactly alike; a narrow ellipse appears on the bottom rims, providing, of course, that the lanterns are hung above the level of the eye. Before finishing the rims in black value, notice where the bright little spot of high light occurs. This may be indicated with white chalk, before the black crayon is laid on, or it may be left untouched, leaving, when the sketch is finished, a bit of the background showing through. Draw the black hangers in outline. Next lay on with vertical strokes of black crayon the value of the rims and the hangers. Now lay on loosely and freely, with a well sharpened crayon, the curving strokes of color for the body of the lantern. Lay the strokes so that the background shows through, and work for a slight effect of light and shade, by making the color strokes heavier in some places than in others. Be sure to leave the outline of the lantern broken and irregular; this helps in giving the drawing a papery and collapsible quality.

Add the bright tassels at the bottom. Draw very definitely but in fine lines that portion of the cord that will make your lanterns appear to hang from something.



JAPANESE MODELS DRAWN WITH COLORED CRAYONS



REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

BY SPECIAL PERMISSION METROPOLITAN MUSEUM NEW YORK

SPRING MAUVE

PICTURE STUDY: SPRING

By Anton Mauve

Picture Composition

The picture called "Spring" shown on page 20 was painted by Anton Mauve, a native of Holland. It is apparently simple in its composition; that is, there are only a few things that the artist has tried to show. These few things, however, he has thought out with the greatest care. We see a sky space, a wide foreground, a distant grove, a row of trees leading back into the picture, and, most interesting of all, a flock of sheep massed together in the foreground.

The Treatment of the Sky

If we look at the sky space in the picture we can hardly see the definite shape of a single cloud, yet we know that the clouds are there, and that they are charged with rain. The color of rain-laden clouds has been so truthfully painted that we feel the damp atmosphere, the subdued light and other weather conditions that prevail just before a spring shower. This treatment of the sky, which tells so much in such a simple way, is one thing that makes the picture great.

The Foreground

The part that seems to be nearest us in a picture is called the foreground. In the broad expanse of meadow-land in our picture, we see foreground, middle distance, and distance. These are terms which you must learn to understand and use. Distance is the part that is farthest away. In this picture, distance is represented by a grove of trees. In painting a landscape, we speak of putting in a line of distance. This means that we paint over the line where the earth and sky seem to meet a horizontal mass that suggests trees or bushes or distant hills. In a painting of the sea, distance might be expressed by a ship near the horizon line, in very small size, because of its great distance away. By middle distance we mean that part of a picture between the distance and the foreground. In our picture the line of distance is placed above the middle of the canvas. This divides the space into pleasing proportions, and also helps to express the broad, flat meadow or field where the sheep are grazing. In Holland, the country where this picture is painted, there are very few hills. The rain falls frequently and the grass is rich and juicy. These qualities are all expressed by Mauve's treatment of the foreground. The row of trees placed at the right of the picture again divides the space well, and makes us look back into the picture. This makes the meadow look wider. If the row of trees had been painted from left to right, the effect of distance would not have been so great.

The Chief Interest

But clever as is the treatment of sky, foreground, distance and trees, our chief interest is in the flock of sheep. They are huddled together in true sheep fashion near the middle of the picture. Their color, in general a light gray yellow-orange, is in contrast to the deep green of the grass. A few sheep that are nearest are carefully drawn, so that we see the shapes of heads, ears, eyes, and other characteristics; but the greater part of the flock is painted as one mass, very simply and broadly, but with all the quality and color of sheep's wool. The figure of the shepherd is also carefully placed a little to the right of the center, rather than exactly in the middle, and the dark shape of the dog is seen, with his ears alert, painted against the light color of a sheep. Notice the wooden shoes of the shepherd, his weather-stained coat, and his shepherd's crook. How well the shape of his heavy figure is expressed, through the folds of his clothing!

Anton Mauve painted many pictures of sheep, in a great variety of landscape effects. He was born in Holland in 1838 and died in 1888.



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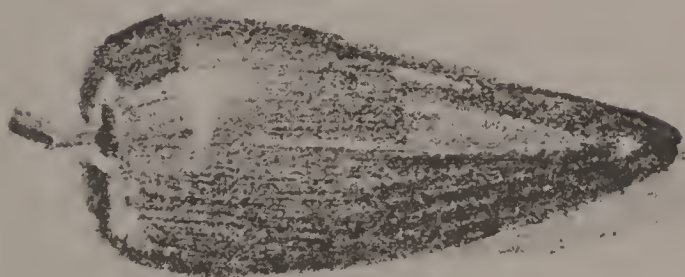
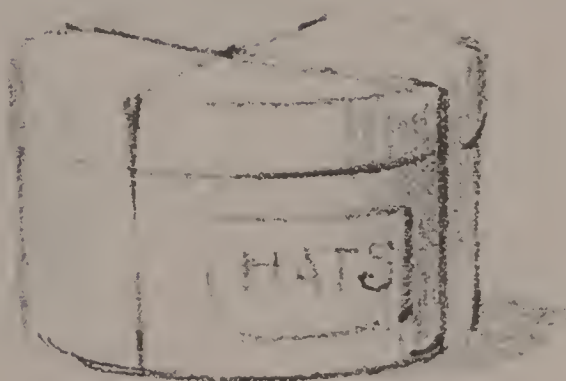
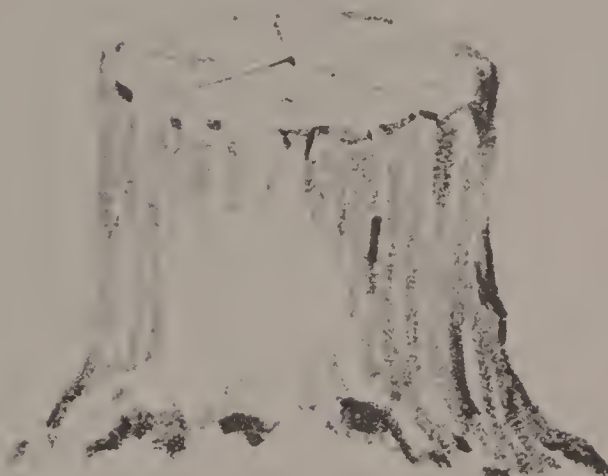
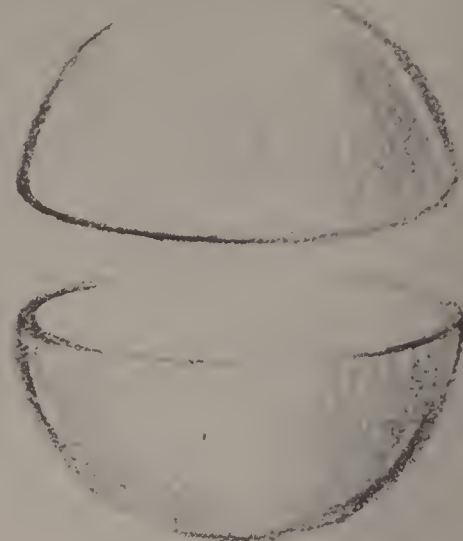
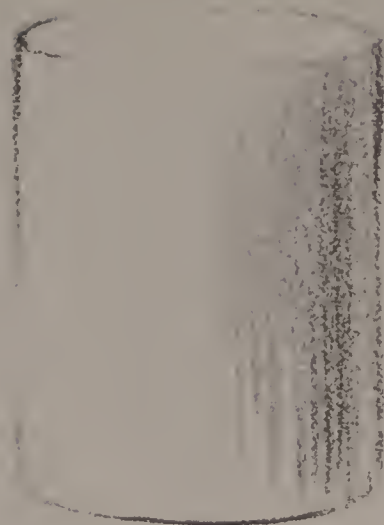
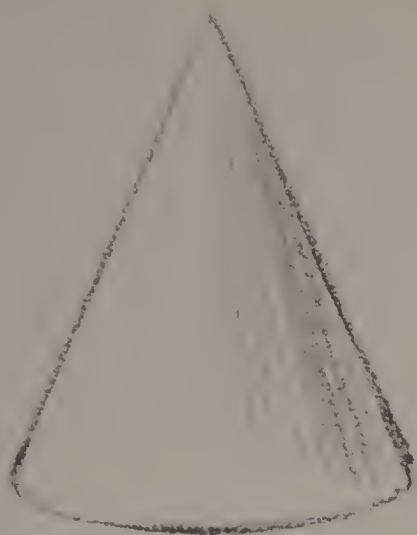
DEER IN THE FOREST.

MARIE ROSA BONHEUR

Picture Study: The artist who painted the original of this picture has been called the most accomplished woman painter that ever lived. She was born in France in 1822, and was instructed almost entirely by her father, who was also an artist. At the age of four years the little girl began to show a passion for drawing. At first she copied the pictures of other artists, but she soon began to make studies and sketches from animals, which seemed to interest her more than anything else. The first picture that she exhibited (in 1847) won her a gold medal, and she rapidly became known all over the world. The original of the picture given on this page hangs in the Metropolitan Museum, in New York. It shows a quiet spot in the forest, with twilight gleaming through the trees. Autumn leaves have fallen and their bright tints are scattered over the uneven ground. In the center are three deer; two lying down and the third on the alert, as though on guard for the two that are at rest. A feeling of silence is expressed by the quiet coloring, and by the attitudes of the deer.

Marie Rosa Bonheur was a fine and generous woman, as well as a great artist. She was simple in her tastes, and was greatly beloved by all who knew her. During the Franco-Prussian War her studio and residence near the forest of Fontainebleau in France were in great danger of being destroyed by the Prussian soldiers. But the Crown Prince of Prussia, hearing of her anxiety, gave orders to his soldiers to carefully protect her home and property, and assured her that she might continue to paint her pictures in peace.

Her pictures of animals will always be known. How many can you name?



Geometric Forms and Related Objects: Here are some geometrical solids,—the cone, the cylinder and two hemispheres. The pictures on this page show objects that are like them. Can you think of other objects that are also like these solids? Draw a picture of the cone and under it draw something you can think of that is like the cone. Then draw the cylinder and under it something that is like the cylinder. Draw the hemispheres and under them draw something of similar form.



1



2



3



4

Foreshortened Surfaces: When a surface, because of its position, appears less wide than it really is, we say that it is foreshortened. The top and bottom of the flower-pot shown in Figs. 1 and 2 are really circular; but when they are placed before us, in the positions shown in the pictures, we can see that the shapes appear narrower than circles. Such shapes are called ellipses.

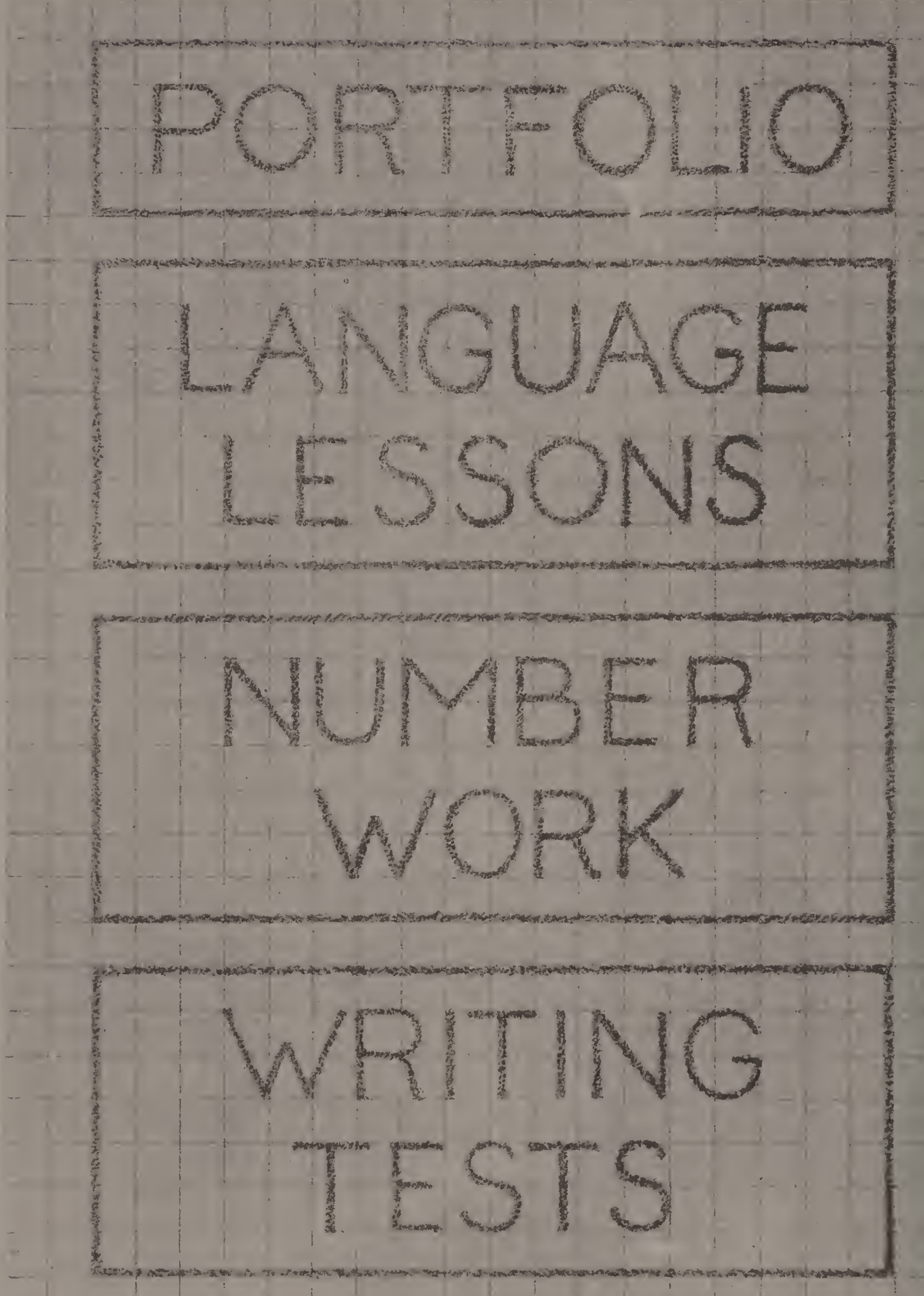
A sailor hat, though its crown is not circular, is foreshortened as it lies before you, as shown above. Study the shapes carefully, and then make drawings from other objects, in two positions.

Notice how the lines in the drawings on this page vary in color. They are darker in some places than in others. Such lines are called accented.



An Alphabet Drawn on Squared Paper: Squared paper is of the greatest assistance in learning the proportions of letters. In the alphabet on this page the letters are all four squares high and are nearly all three squares wide. M and W are four squares wide, and I is only the width of the line used in drawing.

If you have no paper with printed lines and squares, you can easily rule some for yourself. The lines are a quarter-inch apart, and should be ruled lightly with a sharp pointed pencil. Copy the letters on this page, working with your black crayon, well sharpened. Try for an even, direct stroke, and count the squares in each letter, and the squares between the letters. When you have memorized the letters, make combinations to form words that are usually seen by themselves, such as the names of days of the week, or months of the year.



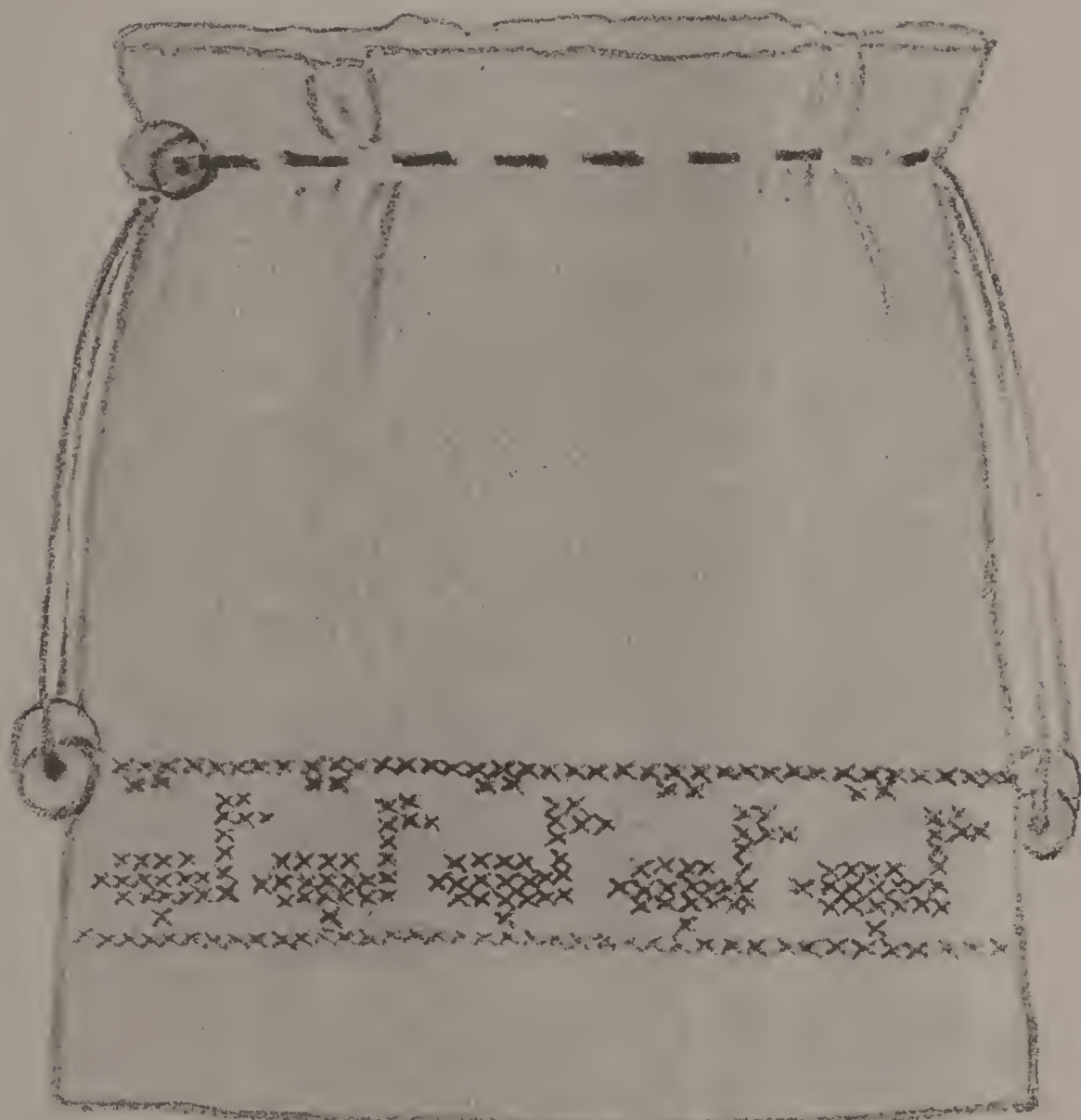
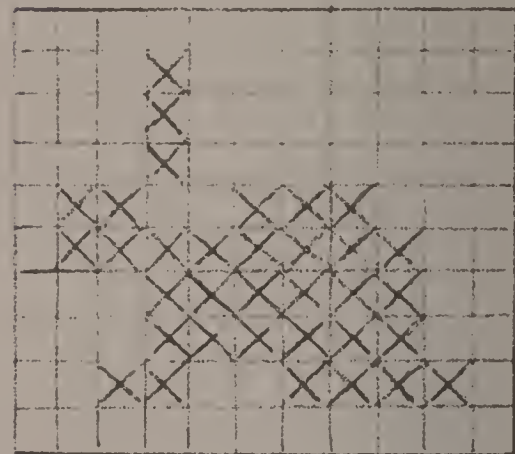
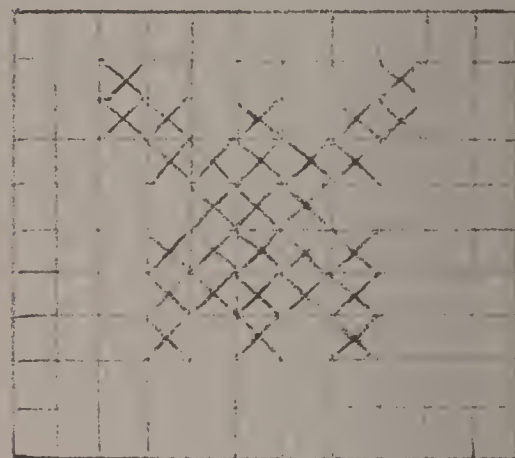
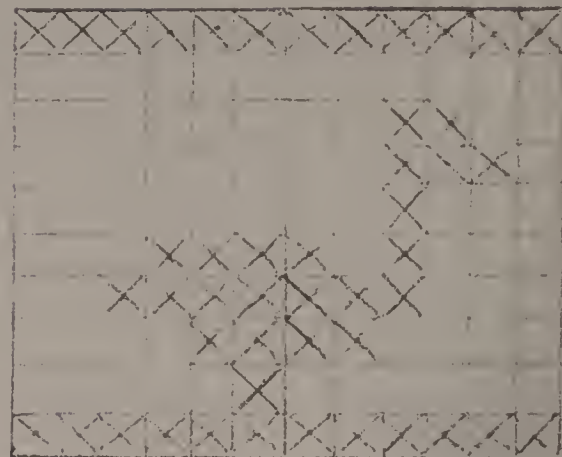
PORTFOLIO

LANGUAGE
LESSONS

NUMBER
WORK

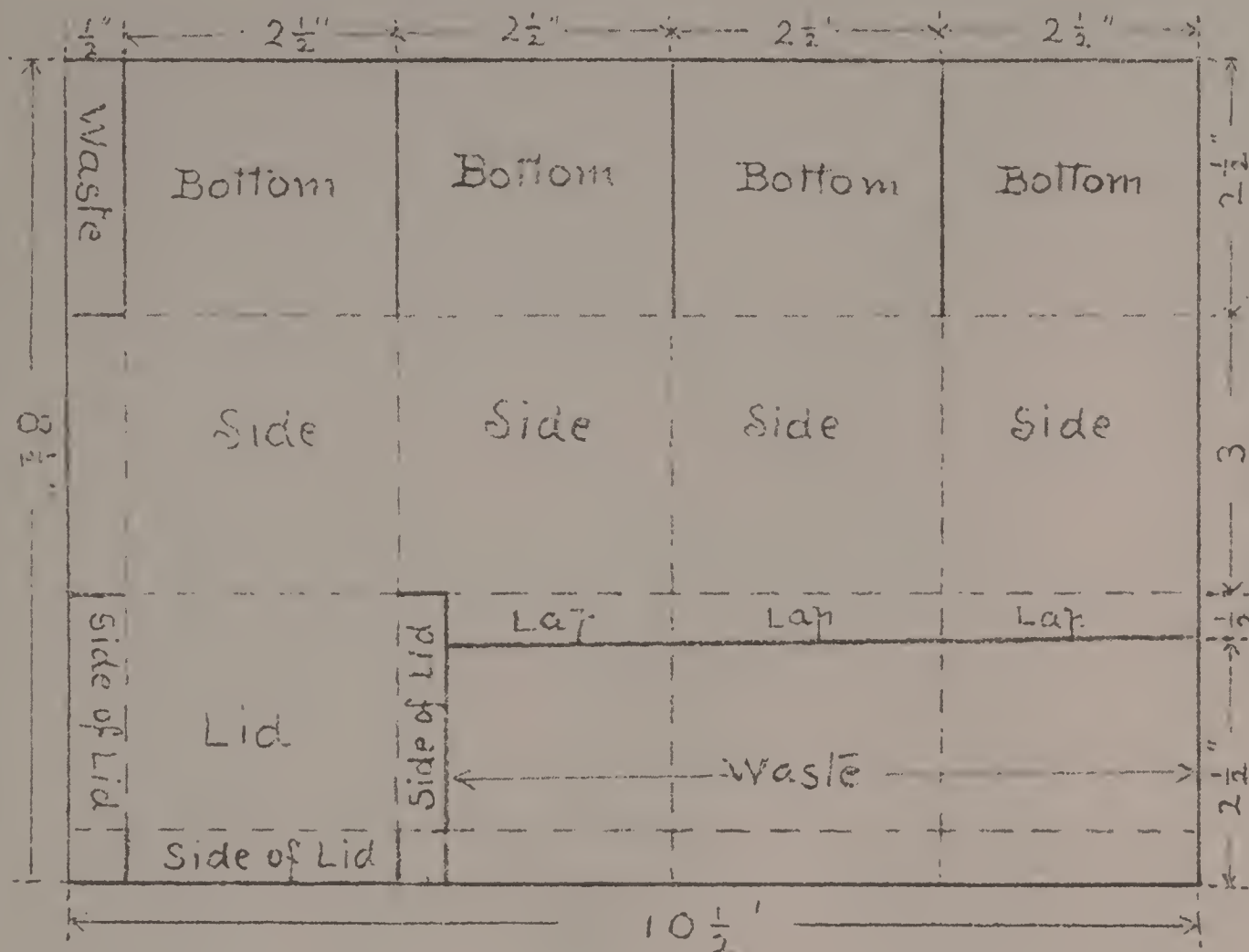
WRITING
TESTS

Titles For School Work: There is no part of your training in drawing that you will find more useful than ability to "letter" well. A single alphabet of good proportions will provide you with letters for titles, announcements, signs and many other letter combinations. Squared paper helps you to space the letters themselves, and the distances between words. First draw the rectangle that is to contain the word or title. Then carefully estimate the number of squares required for the letters. There should be equal spaces at the right and left ends of the rectangle.



A Design For Cross-Stitch Embroidery: Many articles can be decorated with cross-stitch embroidery. We can make shapes from animal forms by drawing them first on squared paper. We must then try to express the shape of the animal by using straight lines only. After this we can fill the shapes with crosses, as shown in the small sketches at the right. By counting the stitches we can embroider the design on canvas or burlap. The bag on this page shows a border, worked in cross-stitch. The cord that is run through the top is decorated with bright colored Indian beads.

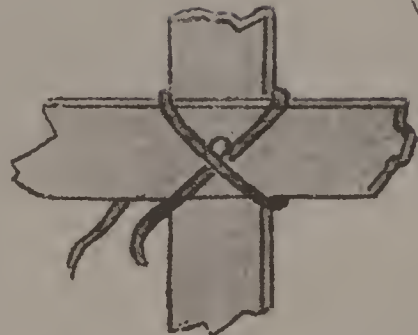
Make cross-stitch designs from some animal form not seen in the drawings on this page.



A Red Ridinghood Button Box: To make this useful and attractive button box select stiff gray paper. Study carefully the measurements given on the pattern shown in this page. With your ruler draw the pattern exactly as it is shown. All the information that you need is given in the pattern. When you have cut out the pattern, fold and paste your box in shape. You are then ready for the Red Ridinghood design. Cut from manila paper a shape that looks like a little girl with a hood and coat on. Use this shape as a pattern and place it on bright red paper. Trace around the pattern and cut out the bright red shape. Paste this on the front side of your box. Red Ridinghood's face is a round bone button. The two holes in the button are her eyes. Sew this on the bright red shape where you think the face ought to be. A little muff can be cut of black paper and pasted in place. The picture above shows how Red Ridinghood ought to look. If your box needs tie strings, fasten small buttons on the ends of gray tape and draw the tapes through small holes made in the right and left sides of your box. You can then shut down the cover and tie the box securely.

Two thin
slender
sticks
or Sticks

Nail with
brad or
thin wire
nail

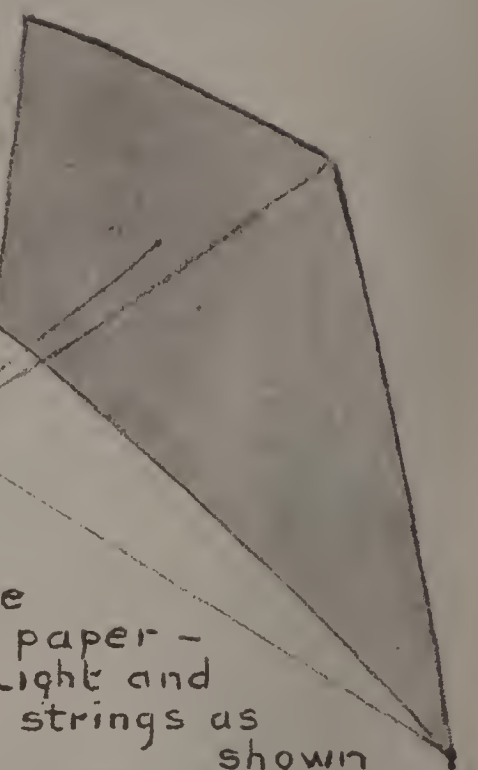


At crossing wrap
with stout Twine

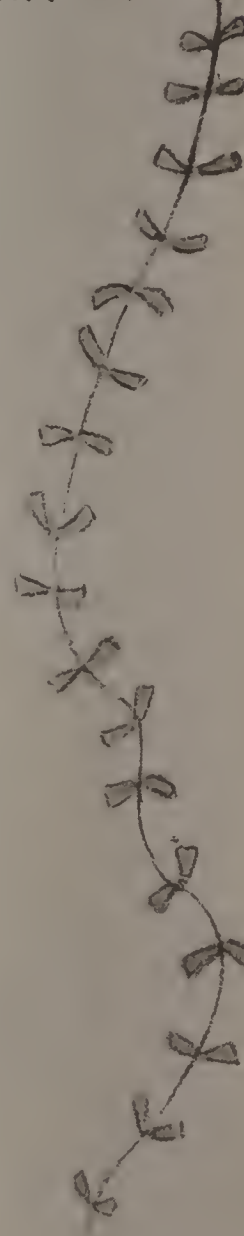
Fasten a strong
Twine from one
crosstip to
another,



Cover entire
Frame with paper -
Glue down light and
arrange guy strings as
shown



Strips of Cloth
for Tail



The Making of a Kite: While the girls are making the button box given on page 36, the boys might make a kite, following the steps indicated in the sketches above. If this is not practicable, either or both exercises could be worked out at home. The right material should be selected in school, and the quality of the result should be passed upon by the teacher, when the finished product is brought to school. A showing of home work would be a very attractive feature in any school exhibit.



DECORATIVE ARRANGEMENTS IN NORMAL COLORS TINTS AND SHADES

POSTER EFFECTS IN NORMAL COLORS, TINTS AND SHADES: PAPER CUTTING

To the Teacher

The exercises on page 39 are to be carried out with direct reference to the Color Chart on page 2. If colored papers in all the tones desired are not available, the pupils of this grade could mix water colors and spread flat washes of the colors needed, following out the directions given on page one in Book Three and on page one in this book for laying tints and shades of a color. Exercises involving flat shapes and tones of intense color are especially adapted for the so-called poster work. Such ideas may be employed in planning illustrative material to be used as wall decorations, or in making posters to emphasize any particular season or event. Even if similar exercises are not carried out by the children the page will be very useful as an example of the use of flat tones of color, and also as an example of the use of normal colors, their tints and shades.

The Landscape Poster

In working out this design, four tones of green paper were selected,—normal green, one tint and two shades. The lightest tint was chosen for the sky effect, and was the largest piece used, as it was cut to the full size of the poster and thus served as a foundation upon which all the other shapes were pasted. The shape of the foreground was then cut from the normal green. This was laid over the lower portion of the lighter green piece, giving at once the suggestion of a portion of the sky and the earth. The next step was the cutting of a line of distant tree masses, from the dark green paper. This strip of "distance" was slipped under the upper edge of the foreground shape, and pasted down. The other edges of the foreground were then secured by paste. Finally, the shape of the tree trunk and a portion of the foliage was cut from the darker green paper, and pasted in place.

A landscape effect, cut from colored paper, would be a suitable decoration for a book-cover, or indeed for any decorative use. A pictorial landscape should never be used as a decoration.

The Decorative Use of Still Life

Shapes of pottery and other forms of still life are often used as decorative motives. In Fig. 2 the shape of the Russian pitcher was carefully cut from manila paper. When it was corrected and refined by judicious trimming of the paper shape, a tracing was made upon the reverse side of a piece of normal orange paper. The traced shape was cut out and mounted upon a background made of two pieces of orange paper—a tint and a shade—cut into unequal proportions.

Such a design as this would be suitable for the decoration of a cook-book, a menu card, an invitation to a tea party, or to any entertainment where coffee was to be served. It might also decorate a poster announcing the sale of pottery or household utensils.

Plant Forms in Flat Tones

A growth of flowering bean was chosen in working out the color scheme shown in Fig. 3. Normal violet, two tints and a shade were used. The background was cut from the lightest tint. The shape of a seedpod was cut from each of the remaining tones, and a leaf and the stems were cut of the shade of violet. These shapes were then assembled to indicate the arrangement seen in the specimen chosen.

Such an arrangement as this is suitable for decorative use in calendars, book covers, blotter backs, posters, etc. Always employ flat treatment in using plant forms decoratively.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Object Drawing

Pages 20, 26 and 28. The beautiful effects made possible in object drawing by the right use of colored crayon and gray paper, are illustrated on page 20. This work is fully explained on page 19. Page 26 suggests a few of the many objects that may be drawn by the pupils, in illustrating basic geometric solids. The work on page 28 is especially valuable. Any object involving the perspective of circular surfaces may be drawn in two positions. These are exercises that develop ability to see, as well as ability to think.

Lettering

Pages 30 and 32. If squared paper is not provided for the pupils, they may make their own, by carefully setting off quarter-inch spaces on all edges of a 9" x 12" sheet of manila or gray paper. Lines connecting these points should be lightly ruled, with a well-sharpened pencil. The alphabet should be faithfully copied, according to instructions given in the text. Simple letters of this kind should be used in printing titles or book-covers, covers for lesson papers, etc. The proper spacing of letters in word-groups is important. It is made much easier by the use of squared paper (page 32).

Design

Pages 9, 34 and 39. Such a lesson as is given on page 9 should follow the study of the berry-bearing twig. The text explains the processes. The making of a cross-stitch design from the rabbit should follow the naturalistic drawing of the rabbit, given on page 15. The decorative treatments of the flowering bean and the Russian pitcher are fully explained on page 40.

Construction

Pages 11, 34, 36 and 38. The cover for a pocket memorandum book (page 11) should be made in the fall, following the development of the surface repeat, from the berry motive. December would be a good time for making the button-box shown on page 36. The bag or some similar article decorated with an original design from an animal form, should also be made as a Christmas gift for some one. The kite, on page 38, is primarily a boys' exercise, and must be made in the season when kites are "in vogue."

Picture Study

Pages 21 and 24. Mauve's beautiful painting, as well as the "Deer in the Forest," on page 24, will be helpful not only as masterpieces of art, but as illustrative of the treatment of landscape in combination with animals and figures. The pupils will greatly enjoy making a book or portfolio in which to keep a mounted collection of animal pictures. Encourage the making of picture-books at Christmas time, to be given to children who are likely to be without this prerogative of childhood, an attractive picture-book!

Color Theory

While the normal colors, their tints and shades may be freely discussed and used in many color exercises given during the year, the making of the Color Chart should be deferred until the latter part of the school term, in order that the children may gain all the experience possible in handling colors. These charts should be examples of the best technique possible to the pupil of that year.



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